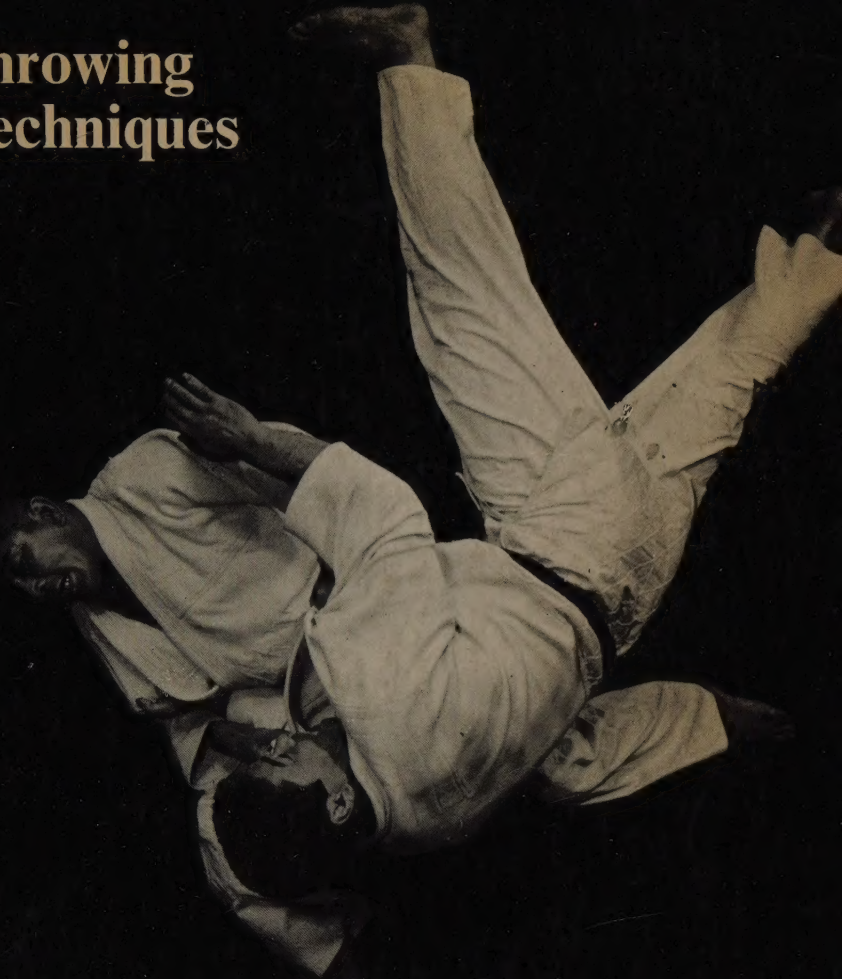
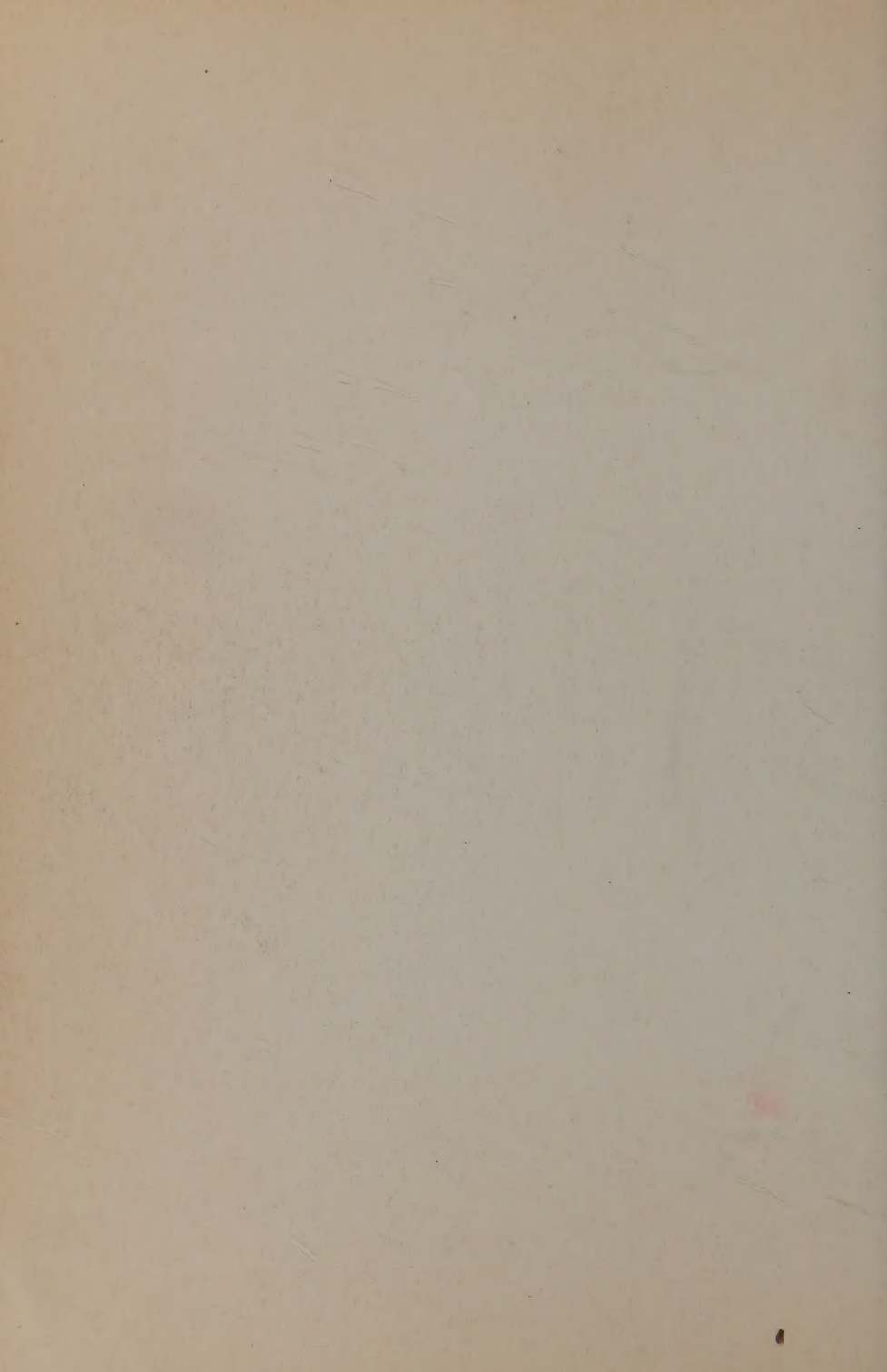


throwing  
techniques



# Judo in Action

Kazuzo Kudo 9th Dan



## *About Judo*

### ■ The Purpose of Judo Discipline

According to Jigoro Kano, the founder of Kodokan judo:

“Judo is the way to the most effective use of both physical and spiritual strength. By training you in attacks and defenses it refines your body and your soul and helps you make the spiritual essence of judo a part of your very being. In this way you are able to perfect yourself and contribute something of value to the world. This is the final goal of judo discipline.”

Anyone who intends to follow the way of judo must above all instill this teaching in his heart.



# Judo *in Action*

THROWING TECHNIQUES

KAZUZO KUDO *9th Dan*



■ A brilliant *tomoe-nage* by author Kazuzo Kudo (ninth *dan*).





*JAPAN PUBLICATIONS TRADING COMPANY*

This is an abridged popular version of *Dynamic Judo*  
by the same author and publishers.

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*Photographers:* Ihei Misaki and Yasuhiko Shibata

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*Publishers:* **Japan Publications Trading Company, Tokyo**

*Distributors:*

UNITED STATES: *Kodansha International/USA, Ltd., through Harper & Row, Publishers, Inc., 10 East 53rd Street, New York, N. Y. 10922.* SOUTH AMERICA: *Harper & Row, Publishers, Inc., International Department.* CANADA: *Fitzhenry & Whiteside Ltd., 150 Lesmill Road, Don Mills, Ontario M3B 2T6.* MEXICO AND CENTRAL AMERICA: *HARLA S. A. de C. V., Apartado 30-546, Mexico 4, D. F.* BRITISH ISLES: *International Book Distributors Ltd., 66 Wood Lane End, Hemel Hempstead, Herts HP2 4RG.* EUROPEAN CONTINENT: *Boxerbooks, Inc., Limmatstrasse 111, 8031 Zurich.* AUSTRALIA AND NEW ZEALAND: *Book Wise (Australia) Pty. Ltd., 101 Argus Street Cheltenham Victoria 3192.* THE FAR EAST AND JAPAN: *Japan Publications Trading Co., Ltd., 1-2-1, Sarugaku-cho, Chiyoda-ku, Tokyo 101.*

Library of Congress Catalog Card Number 67-20768

ISBN 0-87040-074-6

First edition: March 1967

Seventeenth printing: January 1984

Printed in Hong Kong

Aug 30, 1985

Joe Perez

## **preface**

*In Japanese we have a proverb that when translated into English comes fairly close to, "All things come to him who waits," and at last, through the extreme kindness and generosity of the Japan Publications Trading Co., I am able to realize my long-time dream of publishing a work on judo in a language other than my own. Certainly, however, this publishing firm made every effort to assist me not out of admiration for my own individual worth alone, but because of their wish to contribute to the future correct worldwide dissemination of judo and to its progress. In other words, the Japan Publications Trading Co. resolved to make this contribution, through judo, to world culture because of its sense of mission. I am very grateful to them for all their help in seeing this my life's work to completion. I have come to consider them all my close friends.*

*Our original intention was to fit all of Dynamic Judo into one volume, but soon after we began work we found that at least two volumes would be necessary. Although, in fact, even two volumes are cramped, I am sure our readers will understand that we have chosen the most expedient course.*

*We feel sure that Dynamic Judo is not only the first of its kind but the best of its kind for years to come. The secret behind our success in turning out so fine a work in only a few months is the youth and energy of the two models who served us unfailingly in long photography sessions, Tetsuya Sato (sixth dan) and Tsuyoshi Sato (fifth dan). I wish to thank both of these men sincerely for all they have done. I also wish to express my gratitude to Soshichi Toyoshima, who was in charge of the production of the book and whose enthusiastic and unflagging efforts ultimately brought our work to a successful conclusion, and to Richard L. Gage who translated the manuscript. Just as in judo the preparations step and the actual move of the technique must be wholly integrated, so in work on this book, the preparations and all the other phases fit together without a single gap.*

*Finally I would like to thank The Kodokan and Risei Kano for their leadership and help and Toshiro Daigo (seventh dan) and all of the other famous young judo men who cooperated with us. I will never forget all of their kindness.*

Kazuzo Kudo

January, 1967



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# FUNDAMENTALS

## The throwing techniques

To the generally accepted concept that the throwing techniques (*nage-waza*) consist of ways of completely downing your opponent by throwing him, I feel it is necessary to add the following points:

- a. The fall of one party is not the result of an ill intention or of a mistake but occurs because one member of the pair applies a technique or because the other member breaks away from a technique.
- b. In general, the person who falls does so facing up.
- c. The fall usually occurs when your opponent has established a momentum (*hazumi*) or an impetus (*ikioi*).

When one of the men skilfully wraps his arms around his opponent, who is lying faceup, at about shoulder height and lifts him or when the man who has taken the fall shouts that he gives up, one point goes to the winner. A point should not be awarded unless everything about the technique is flawless.

Once Hidekazu Nagaoka (tenth *dan*) asked Jigoro Kano to explain the meanings of *hazumi* and *ikioi*. The founder of judo replied that setting up an impetus (*ikioi*) involves strength but that establishing a momentum (*hazumi*) involves skill. Anyone learning judo should be able to feel the difference between these two.



the natural position

## Positions

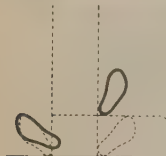
The two most basic positions for the throwing techniques are the natural position (*shizen-tai*) and the self-defense position (*jigo-tai*). The natural position falls into three types: the basic natural position, the right natural position, and the left natural position.

### The basic natural position

Open your legs about as far as your foot is long. Rest your body weight properly on both legs. Do not thrust your chest defiantly forward, but do not shrug. If you stand this way you will also not pull your stomach too far to the rear. Relax your shoulders and your knees, but tense your abdomen and lower stomach area. Let both arms hang naturally to your sides, and direct your eyes a little lower than eye level as if you were looking to some distant place. Keep your face straight forward with your chin pulled in.



right natural position



### The right and left natural positions

If you take one step forward on your right foot from the basic natural position you assume the right natural position, and if you take one step forward on your left foot from the basic natural position you are in the left natural position. In either case your weight should be equally distributed on both legs, and your face should be straight forward. The heel of your withdrawn foot should be turned slightly inward.

#### *Advantages of the natural position*

- It is easy to move into variations from this position.
- You can stand in this position for a long time.
- The amount of fatigue involved in this position is slight.
- It is the most effective position from which to apply techniques.

### Self-defense position

From the natural position, further open your legs about the width of one of your feet, bend your knees slightly, and lower your upper body and the center of your body weight. Your weight should be distributed equally on both feet and your face turned straight to the front.

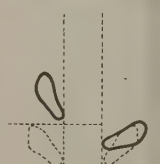
### The right and left self-defense positions

If from the basic self-defense position you take one step forward on your right foot you assume the right self-defense position, and if you step forward on your left foot, you are in the left self-defense position. As is true in the cases of the right and left natural positions, the heel of your withdrawn foot will naturally turn slightly inward.

Though these six positions flow together and vary in attack and defense according to circumstances, always remember that the natural position is the main one, and the self-defense position more or less a secondary or back-up position.



left natural position



right self-defense position



self-defense position



left self-defense position

## Standing together (*kumikata*)

It is essential to vary your own position in accordance with the way you are standing and with your opponent's position, and you must also stand together with your opponent in such a way as to provide yourself with the most advantageous and effective position from which to attack or defend. The basic ways of standing with your opponent are:

- Standing together in the natural position.
- Standing together in the self-defense position.

### Standing together in the natural positions

*In the right natural position*—the left natural position is naturally only the opposite of what we are going to explain.

Standing facing your opponent in the right natural position, take his left lapel in your right hand and his mid-outer right sleeve in your left hand.

*In the basic natural position*—take either the inside or outside of both his sleeves in your hands or take both his lapels in your hands. You might also use the basic position but use your hands as you would when standing together with him in the right or left natural positions.

*Seizing your opponent's practice suit*—whatever part of his suit you grab, remember to do so using your little finger and ring finger together. If you are taking hold of his jacket, thrust your little and ring fingers in, and then catch the material and pull. At the same time add your index finger, and relax your thumb. Let your thumb lightly rest on the cloth of his jacket, because if you tense your thumb you will spoil the movements of your feet.

### Standing together in the self-defense positions

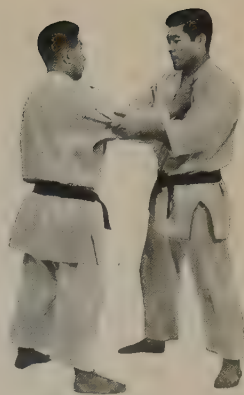
Lately these methods of standing together have fallen out of use in free-style fighting and matches. Though they now serve largely only in formal exercises, since they are a part of the explanations of the throwing techniques, we should say a few words about them. We shall take as our rule the method of standing together when you confront your opponent in the right self-defense position. (The method used when you confront him in the left self-defense position is, of course, only the opposite.)

Pass your right hand under your opponent's left arm, and put the tips of your fingers and the palm of your hand on his back. Do not grab his jacket. With your left hand get a hold on the outer upper part of his right sleeve, and hold his right arm with your left armpit. It is important that you keep your chin pulled in. If you and your opponent are going to stand together in the basic self-defense position, you can follow the same hand and arm usage you would in the basic natural position. Whatever hand usage you chose in the self-defense position, do not open your armpits; keep them close in to your body.

### Rules for standing together

- When you stand together with your opponent, stand in the natural position. If he is in a right position, stand in a right one. If he is in a left position, stand in a left one.

This is an extremely difficult point on which you should work very hard in your daily practice sessions.



standing together  
in the right natural position



standing together  
in the right self-defense position





standing together  
in the left natural position

2. Do not tense your arms, but stand as loose and flexible as possible. Not only is this nearly impossible for beginners, it is troublesome even for those men who have made considerable progress in judo. The truth of the matter is that as you recklessly thrust your arms out and pull them in during practice you will naturally come to understand what the technique is all about and will master the use of your arms. When this happens you will be able to tense your arms when you need to and relax them when you do not. An important thing for you to understand at this stage is that you apply judo techniques as you move back and forth and from side to side together with your opponent and that you must relax your arms as you do so.
3. Change the way you stand together with your opponent as you apply a wide variety of different techniques. Observation would lead me to believe that in recent years many judo men are holding fast to a given method of standing with the opponent for a given technique both in practice and in matches. This is no way to master the versatility and variety of techniques. Only when you change the way you stand with your opponent, your position, and the technique you use will you begin to perceive something of the true meaning of judo.

### Break your bad habits

At the Kodokan we have a number of young people who have developed the bad habit of applying techniques when they have a hold on their opponent's collar rather than when they have a hold on his sleeve, which is the common sense way.

When I see people doing this, I can only stand by knowing for sure that they are going to hurt their arms when they strike the floor.

It is essential that instructors make it clear to their students that when they have a hold on the opponent's collar and attempt to apply a technique in that direction they must, either slightly before applying the technique or at the same time, take his sleeve and attack in that direction.

### Where to look

When you are engaged in a technique with your opponent where should you look? This is a fairly difficult question, but in general the beginner is safe to direct his eye to his opponent's throat or to his chest. At any rate, be sure to avoid looking directly into his eyes. Gradually, as you practice more and more, you will relax psychologically and reach a stage where you can look at any part of his body and follow the movements of each part of it as expediency demands.

There is a saying to the effect that when you are separated from your opponent you should view him as a big tree in the distance, but in close-range judo techniques where you have hold of his sleeve or his hand, this will not do. In judo you should be able to anticipate and read your opponent's movements, his actions, variations he will use, and even his intentions by using your own skin your own flesh and bones and the atmosphere prevailing in the situation at hand. You should be able to see all of this with your spiritual eyes. When you are a beginner, the organ of "sight" is localized, but as you progress it extends to your whole body and works together with it.



standing together  
in the left self-defense position

## Body movements

### Advance-retreat (*shintai*)

Under this single heading we include both the advance-retreat (*shintai*) type of movement and turning movements (*tai-sabaki*). Advance-retreat movements, as goes without saying, are the vital fundamental movements that let you move your body straight forward, backward, left or right to get it into the required position. If the ways you move your feet and body are correct and if they agree with the various postures and methods of standing with your opponent, when these movements appear in a technique, that technique will be correct and free of strain.

To master the advance-retreat style of movement you must first master the following way of walking. Usually humans walk by putting their weight on one foot and advancing the other, then shifting their weight to the advanced foot as soon as it touches the floor and advancing the other foot. If we walk backwards the process is the same, only in the opposite direction. Forwards or backwards, this walking method always leaves your weight on one foot for an interval during which your body itself remains back with that support foot.

In judo walking methods, on the other hand, we move our legs, hips, and bodies forward or backward all at the same time. For judo purposes, you must not put one foot forward and leave your body behind or advance your body and leave one foot behind.

How to master this walking method? The first thing to remember is to maintain the natural body position. Earlier when we explained the natural position we said that you should not let your weight fall on only one or the other of your feet. This applies not only to standing perfectly still but to walking as well. In other words, in judo we walk in the natural position, or to put it slightly differently we walk with our hips. As you walk do not let your feet move too far apart or too close together, do not let your body—head, shoulders, hips—rise and fall, and walk in a sliding smooth fashion across the floor.

Once you have mastered this walk, go on to learn the *tsugi-ashi* method. In ordinary walking we take a step forward on, say, our left foot, then bring our right foot forward one step farther than the position of our left foot and repeat this process over and over. In the *tsugi-ashi* method, however, beginning from the right natural position, we take a step forward on our right foot then bring our left foot forward far enough so

that our body remains in the right natural position. In other words our left foot does not move out in front of our right foot. It more or less follows it. The name *tsugi-ashi* literally means following feet.

When we take *tsugi-ashi* steps backward from the right natural position we draw our feet back left right then left right again. When we advance from the left natural position we move left right then left right, when we move backward we draw our feet back right left then right left. You should practice moving front and back in the *tsugi-ashi* style and taking four or five *tsugi-ashi* steps to your right and left sides. When you do, remember to constantly maintain the natural position, just as you do when you move forward and backward. At the risk of laboring a point, I want to take this chance to reemphasize the vital importance of maintaining the natural position which puts you in a posture and attitude to immediately respond to any move your opponent makes.

### Movement control (*tai-sabaki*)

The Japanese words *tai-sabaki* are capable of two interpretations. In the wider sense they simply mean all natural body movements including the *tsugi-ashi* advance-retreat motions we have just been explaining. In the narrower sense they indicate the ways we manipulate and control our body's motions. We will be using them in the latter sense.

Movement control involves the following six categories:

#### 1. Carriage of the head

You should always carry your head so that you feel that it rests not so much on your shoulders as firmly on your hip region.

#### 2. Use of the eyes

We have already discussed where to fix your gaze, but we should mention the importance of keeping your eyes slightly more narrowed than you do ordinarily. If we talk in camera terms we can compare this to narrowing the diaphragm to bring the subject in more clearly. In addition, since the eyes reveal the movements we intend to make, narrowing them prevents our opponent from being able to tell what we are going to do. Conversely, if you want to know what your opponent is up to, read it in his eyes.

#### 3. Breath control

If your breath is disorderly you will be spiritually agitated and unable to make accurate judgements. This means, of course, that your techniques will not have the effect they should. In free-style fights or in a match, if you feel your breathing is getting out of order, step away from your op-

ponent, take a deep breath, and restore calm to your spirit by stabilizing your breathing. Once you have calmed down, maintain that calm by tensing your abdomen and concentrating your strength there.

#### 4. Use of your torso

By this we mean, in general, the way you handle your upper body. For instance you can twist it, bend it forward, or lean it backward to escape your opponent's attack or use the same kinds of movements in your own attack on your opponent.

#### 5. Hand movements

By this we mean the way you use your hands in general, the way you shake them, hold them, push with them, and pull with them. (Arm movement is included in the meaning of hand movement.) Though when your opponent grabs your wrist you will use a simple hand movement in releasing your hand by getting either a natural or a reverse hold on his hand, as your defenses and attacks increase in complexity, so, of course, will the hand movements you use.

#### 6. Foot movements

Naturally, the advance-retreat movements and all of the other foot actions, the way you advance your feet, the way you swing them around, clipping, sweeping, hooking movements, and all the others are performed in conjunction with the movements of the rest of your body.

Whenever you are attempting a technique yourself or trying to get away from one of your opponent's remember that you must use the body movements made up of these six elements plus the proper posturing, method of standing with your opponent, advance-retreat movements, and the way you apply your strength in perfect coordination and as a connected action. Only when you can manage to do that will your techniques be as fine as they should.

If your technique does not work or if you cannot escape from your opponent, something in your body control is out of harmony. An imbalance exists somewhere. In cases like this, make a check of all six of these bodily control elements and the way you are handling them, and you will immediately find the cause of your mistake.

For instance, if your opponent tries a right *uchimata* on you, you try to get away by lowering your head, but it does not work, and he throws you anyway. What went wrong? Think back over what you did, and you will say to yourself, "I've got it! First of all, the way I held my head was bad." You will immediately see that in this instance your head and body action should have worked together, that you should have snapped your head back and to the right as you ruined

the pull of your opponent's left hand with your own left hand.

## Using your strength

Though not limited to judo, particularly true in judo is the advantage a good mind, a large body, and great strength bring. On the other hand, people so blessed sometimes rely on their size and strength and try techniques that are too much; they try to push or twist their opponents down and only succeed in hurting their opponent or themselves. The end of all this is that people of this sort never understand what judo techniques are about.

People who are small and weak, on the other hand, know from the beginning that they cannot trust in their strength alone and work very hard to master the judo techniques. They study to apply their techniques and escape from their opponents by means of proper body movement—advance-retreat actions—and after many years of training progress to become judo masters. What we mean to say by this is that a big body and great strength are not helpful to everyone. These blessings are like a treasure with which a person is born. As long as that person fails to understand the proper use of his treasure, he should by no means waste it in fruitless violence.

I feel that I must warn beginners sternly on this point, because in recent times a great many young people possessed of fine strapping bodies and great strength are aiming for judo mastery. Of course, if these young people will earnestly study and train and master the spirit of judo they can certainly become the unrivaled judo champions of the whole world.

In connection with this, I must make some comments about using one's spirit and using one's strength.

By using one's spirit I mean keeping calm but alert and full of energy, relaxing your arms and legs, and being free but completely aware and responsive to what is going on around you. This spiritual condition also involves accepting your opponent's techniques and not attempting to rashly resist him.

By using your strength we mean exactly the opposite, that is, giving precedence to the power of your body and of your arms and resisting your opponent and consequently tensing your limbs and making your body heavy and hard. This deprives your body of freedom and is a far cry from the right road to judo progress. In judo, from ancient times, use of the spirit has always had the upper hand over use of bodily strength.



## The basics of applying force

### 1. Pull when your opponent pushes

For instance, if your opponent has a strength of six and you have a strength of four, if both of you exert all of your strength in pushing against each other, your four is sure to lose to his six. If, however, you do not push but pull as he pushes, you add your four to his six so that with a strength of ten you can easily pull him down. Conversely, if when he pulls you push you can easily push him over. Let us think for a minute of cases in which we presuppose no difference in strength. Your opponent is standing with no intention of changing his posture or position. If you push on his chest he will fall down backward. If he attempts to avoid falling by returning your push, pull him, and he will come toppling over forward. Similarly if you pull your opponent by the upper part of his chest area he will fall over forward. If he should attempt to resist by pulling you, make use of the force he is generating and push him so that he falls backward. In short, if you apply your strength economically by pulling when he pushes and pushing when he pulls you can easily down your opponent. Though this seems a very simple thing, it is one of the most important and fundamental elements of the judo way of applying force. Of course, to make full use of this element of force application your position and the way you stand with your opponent, the way you vary your position in accordance with those stances, and the way you move your body must be correct.

Though timing is very important to the application of force, it is neither easy to explain nor easy to master while you are actually performing the techniques. Needless to say, it is too late to try to pull your opponent once he has already pushed you. Similarly, if you try to push him as he is only about to pull you, you will simply be playing into his hand.

The trick to downing him easily is to sense the presence of the idea of pushing or pulling in your opponent's mind before the action itself actually appears. This is the sort of timing we mean, but the only way to make a sense of it your own is to practice, paractice, and practice some more.

### 2. Push-pull

The preceding section in which we said if your opponent pushes, pull, and if he pulls, push, dealt with the force directed toward you from him. This section treats the force you apply to your opponent. We can divide this force into three categories.

a. First push your opponent, then relax that force and pull him. To speak in more detail, first push, then when he attempts to resist by returning your push, use careful timing, and pull him.

b. First pull your opponent, then relax that force and push. Here again, first pull your opponent, and when he attempts to prevent your pulling him by pulling you, push with good timing. Do not push suddenly when he attempts to return your pull. You must switch smoothly and with flawless timing into the push. In your practice you should master both this action and that in section a.

c. Flipping your opponent up.

When you and he are together at such close quarters that pushing and pulling are both impossible this method of applying force is effective. You use your entire body to flip your opponent up and force him off balance by raising him from the floor. In this action you use the force of both arms and the spring action in your legs, knees, and hips.

Kyuzo Mifune (tenth *dan*) says that if your opponent pushes turn your body, if he pulls step out on a diagonal. What he means is that you should not put yourself in a condition in which your opponent cannot down you, you should always maintain that condition. If he pushes, instead of receiving the force of his push straight on, bend your body back to the right or to the left. If he pulls you, reduce the force of his pull to nothing by stepping forward on a slant. If you do this you can always preserve your body's balance, and you will always be in a condition in which your opponent cannot down you. This is a very good reference point to bear in mind in connection with applications of force.

### 3. Generating force

We have been talking about applying force, but we should now turn our attention to concentrating all of your body's strength in the spot where you need it at the right instant. You must be able to do this immediately and boldly, but this is impossible if you have kept your body tense and filled with strength even before you need to use it. As we have already said, keep your entire body relaxed—not loose and limp, of course,—but flexible so that you can generate the force you need. Be sure you have a thorough understanding of this point.

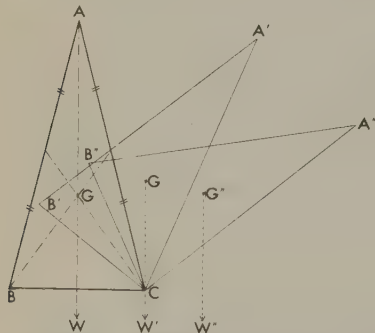
As you become more experienced through practice and as your proficiency with the techniques increases, you will learn that there are a number of variations you can work on the ap-

pearance of a technique through changes in tempo, thick or thin movements, power or weakness, straight lines or curved lines, circular or horseshoe shapes. You will also clearly see what makes a technique work and what causes one to fail. In judo, as in all things, we must practice and use our heads to devise better ways of doing things.

## Forcing your opponent off balance (*kuzushi*)

Getting your Opponent into a posture from which it is easy to throw him or easy to down him is called breaking his posture (*kuzushi*). We also sometimes refer to this as making the proper posture (*tsukuri*). In Japanese this word *tsukuri* is used for the preparatory moves in a technique. Jigoro Kano, the founder of judo, evolved the vital rule of *kuzushi* when he studied with the Tenshin-shinyo and Kito schools of jujutsu. His rule holds that using a minimum amount of strength it is possible to throw your opponent if you force him off balance, that is, if you break his posture. No other school of jujutsu, which dates back to 1532 (the Temmon era), was ever able to develop this rule before, and it is doubtless because of his success in doing so and because he amassed a great collection of techniques that use the rule that Jigoro Kano is recognized as the greatest figure in judo.

To get your opponent in an unstable position from which it is easy to throw him you must shift his weight off the part of his body that is supporting it. If your opponent attempts to retain his equilibrium by stiffening his body straight like a ramrod he naturally falls into a deadly condition from which he can neither advance nor retreat.



Let us take a simple easy-to-understand example from geometry. When an isosceles triangle

(see chart) ABC stands with its base BC horizontal the gravitational pull on it follows a line from the apex that intersects the base at right angles (line W). If you tip the triangle over as it is in A'B'C, the gravitational pull on it falls along line W', which is actually side A'C of the triangle. If you tip the triangle still further to A''B''C, the gravitational pull shifts to line W'' outside the triangle. In the case of A'B'C the only point supporting the weight of the body is C. This is a dangerous condition much like that of a spinning plate which stops, hovers upright for just a moment, and then with an application of the lightest force topples over. When the triangle is in position A''B''C, all power of recovery is lost, and A'' must fall to become a point on a new base line CA''.

If we compare this triangle to our opponent's body we see that points A, A', A'' represent his head, B, B', B'' his left foot, and C his right foot. What we mean by forcing him off balance (*kuzushi*) is leading him from stable condition ABC to unstable A'B'C.

W line of gravitational pull

W' line of gravitational pull

W'' line of gravitational pull

Since, unlike a triangle made of points and lines, the human body is a dimensional form with breadth and thickness, shifting the body weight from one point to another is a complicated matter. A person can lower his body's center of gravity by bending his legs or lowering his hips, and the minute he senses that he is about to be forced off balance he will put up resistance. One of the most important points in forcing your opponent off balance is not to let him know about it. The pith of forcing your opponent off balance is to utilize your advance-retreat motions—of course, your applications of strength as well—in such a way that before he knows it your opponent is off balance and in that unstable position from which he can do nothing.

## Eight directions

Today we use eight basic directions toward which to force our opponent to incline his weight and fall off balance.

1. Forward  
The toes of both feet. Straight forward.
2. Right front  
The toes of the right foot. The outside of the little-toe side. Diagonally right forward.
3. Left front  
The toes of the left foot. The outside of the little-toe side. Diagonally left forward.
4. Backward  
The back of both heels. Straight to the rear.

5. Right rear  
The heel of the right foot. Diagonally to the right rear.
6. Left rear  
The heel of the left foot. Diagonally to the left rear.
7. Right side  
The outside of the right foot. Straight to the right side.
8. The left side  
The outside of the left foot. Straight to the left side.

### The postwar fourteen directions

I have been studying judo since the end of the early years of this century, and I have come in contact with many people and have experienced many techniques. During those years, I have observed that certain techniques enjoy a period of fashion. For instance, in the late teens and early twenties of this century, the *hane-makikomi*, (First apply a *hane-goshi*, then wrap your opponent's body around you and throw him.) was very popular. Sometimes a great judo hero will emerge, and the techniques he uses will achieve wide popularity.

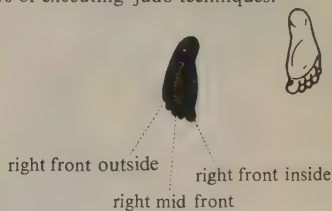
This was the case once with the *tai-otoshi*. In my long experience I have seen a great many people and the techniques that they use, and I notice that though, for instance, a number of people will all use the *tai-otoshi*, a close analysis of the details of the main points of their techniques reveals differences from person to person. Perhaps there are subtle differences among the directions in which they unbalance their opponents, in the ways they move and control their bodies, or in the ways they actually apply the attack move, but each of them has mastered a splendid creative effective version of the *tai-otoshi*. A may force his opponent off balance to the right front, B may tend to force his in the straight forward direction, and C may choose a direction mid-way between the other two. As a result of these differences the body movements and the vital elements of the attacks of the three men will reveal nice differences.

Practically any of the famous judo men will tell you that you perform a *tai-otoshi* by forcing your opponent off balance to his right front and then attack, but when A, B, or C actually perform the technique by way of demonstration an observant eye for details will spot the differences we have mentioned among the executions of the three men, though all three consider that they are forcing their opponent off to the right front. What we are saying is that explanations and actual executions sometimes differ.

This is true not only of the *tai-otoshi*, but of such other techniques as the *harai-goshi* as well. I myself when using the *uki-waza* (I prefer the left version) sometimes force my opponent off balance straight to his left front and sometimes choose a slightly different direction (the mid-left, which I shall explain later). Sometimes I vary my body movements a little in the attack. Sometimes I use the inside left direction, which we shall discuss later. When I do use it, naturally the body movements are slightly different from those in the technique in which I use the mid-left. We might also choose an outer left front direction which is much the same as the straight left front except in the distance involved.

The upshot of all these subtle differences is that, since the judo techniques of today are developing and growing, simply to say in the case of the *tai-otoshi*, the *harai-goshi*, or the *uki-waza* that you must force your opponent off balance to the front right is inadequate.

To fill this need, I have divided the left and right front directions into three separate directions which match exactly the explanations I have gotten from famous judo men as well as my own observations of what they do. I also feel that these are a useful comment and an explanation of how I myself have studied and developed ways of executing judo techniques.

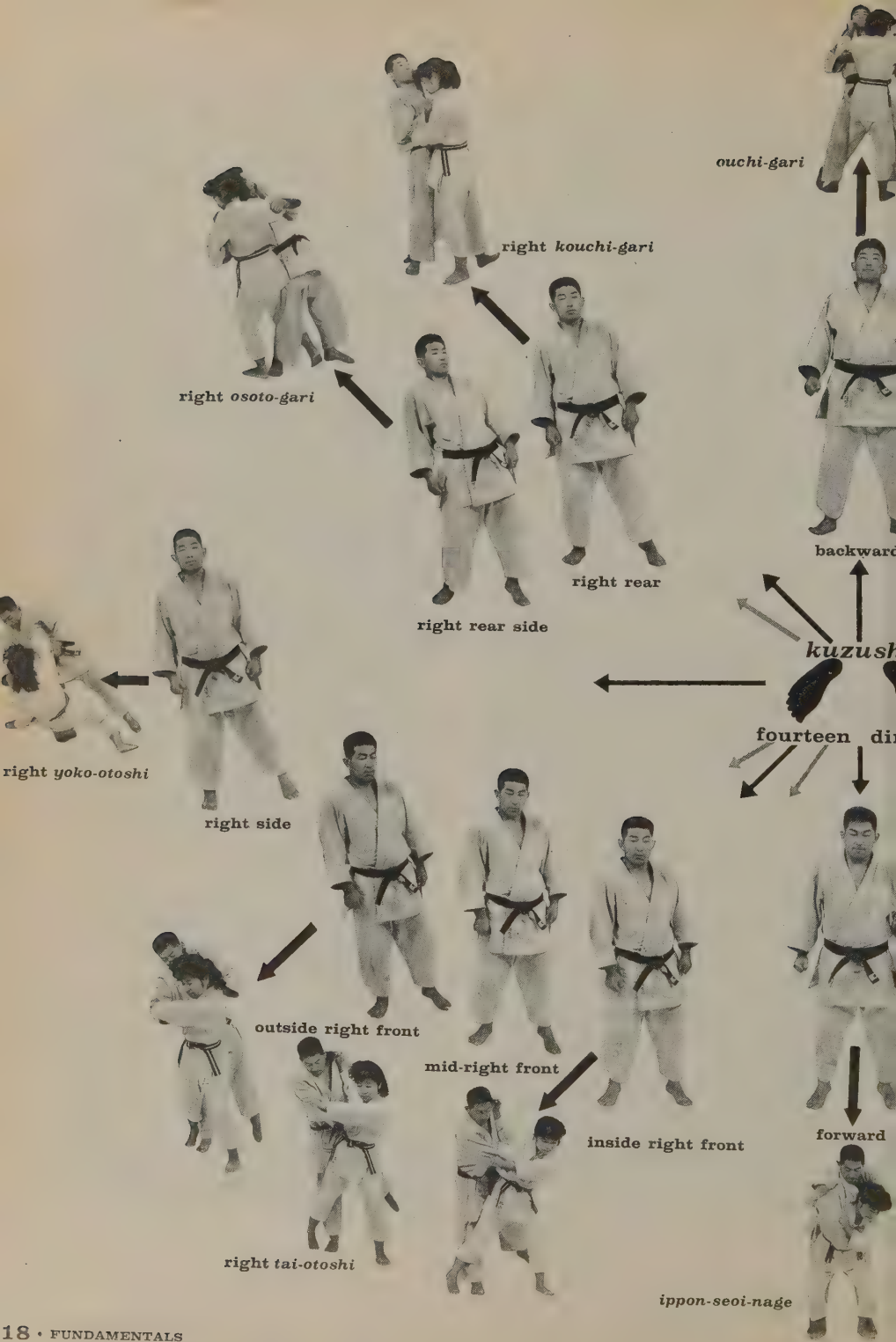


- a. What was formerly called the right front we are now calling the right front outside.
- b. The right front inside follows the line of the inside of the right big-toe inside.
- c. The right mid-front follows a line running right through the middle of the foot.

This holds true for the left foot as well.

By dividing the right and left fronts into three parts we can easily understand both the explanations and the actual executions of many of the techniques that people today show us. Moreover, these divisions enable anyone to study and devise techniques for himself, to match his body movements with his opponent's loss of balance, and to create his own way of doing certain things.





left kouchi-gari

left osoto-gari

left rear

left rear side

left yoko-otoshi

left side

outside left front

mid-left front

inside left front

left tai-otoshi

Let us now turn our attention to the left and right rear directions. I also feel that it would be a good idea to point out a left rear side direction somewhere between the left side and the left rear and a right rear side direction between the right side and the right rear.

The man forced off balance to the left rear side twists his body and loses balance with the outside of the sole of his foot on the floor.

When you cannot force your opponent off balance to the left side or to the left rear—straight backward is a different case—he will inevitably go off balance to the left rear side. The same is true in the case of the right side. Once again, at the risk of being tedious, if you cannot force your opponent off balance to the left side or to the left rear—straight backward, again, is another story—you can force him off balance to the left rear side. Get it firmly fixed in your mind that in such cases the shrewd thing to do is use the left rear side to force him off balance before you apply your technique.

For instance, you have tried an *osoto-gari*, and your opponent has successfully defended himself so that you are unable to follow-up with an *osoto-otoshi*, an *osoto-guruma*, or any of the other techniques in which you must force him off balance straight backward. In this case, forcing him off balance to the right rear side and using a follow-up technique is both natural and effective. Though I have had this happen to me often in free-style fighting and in matches, I must say that it is surprisingly difficult to know what is happening to you.

I would like to insist that you realize that my fourteen directions for forcing your opponent off balance are an outgrowth of the progress the throwing techniques have made and of the throwing brilliance of many judo masters. I am by no means raising objections to other theories.

### The psychological element

Up to this point, we have been talking about forcing your opponent's actual body off balance, but the psychological element of forcing him off balance in his mind is no less important.

For example, if you are positive that your opponent is about to come in for some such right technique as a right *osoto-gari*, but he suddenly switches to a left technique—say a left *ippon-seoinage*—without thinking you are likely to instantaneously lose control. Your body will become light, and you will have the feeling that you are being raised off your feet. This occurs because your opponent's sudden shift of action momentarily up-

sets you psychologically. This is what we mean by throwing your opponent off balance in his mind. When you use this sudden change, he will lose the balance of his body because he thinks in his mind that he already has. Bodily loss of balance comes hard on the heels of loss of balance in the mind.

Tension and frightened confusion in the body are symptoms of a conviction in the mind that you are out of line or off balance. If in a match you are more afraid of your opponent's techniques than is necessary your body will tighten up; in other words, you will lose your confidence. If, on the other hand, you have the feeling that your opponent lacks confidence you can use your advance-retreat movements and your other body action freely and easily force him off balance both in his mind and physically.

## Preparatory moves and the attack

### The need for preparatory moves

If you attempt to throw your opponent when his body is in a stable position, not only will your attempt meet with failure, you will put yourself in a position from which you can easily be thrown, much to your opponent's advantage.

As we have explained several times, to apply a technique to your opponent you must move together with him and push and pull him in such a way that you force him into a position in which your attack is easy to make and in which he is easily thrown. This is what we call the preparatory moves or, in Japanese, the *tsukuri*. In order to apply the attack step of a technique you must prepare both your opponent's body and your own.

### Preparatory moves and the attack

We see then that for an attack you must prepare two things: your opponent's body position and your own. You must relate his body and yours in such a way that they are in the most advantageous positions for your technique. For this reason we have a complete preparation only when you have prepared yourself as you prepare his position and vice versa. Furthermore, if the preparation is not complete the attack is likely to fail.

*The attack:* The attack includes the actions performed in the period between the time when you and he are moving together in preparation and the time when you throw your opponent by applying a given technique. Though it takes all these words to explain what we mean, in actual practice this takes place in a flash as you and your



opponent move about together in a well established impetus. Indeed, unless you have set up a rhythmical flowing impetus your attack will fail.

### **Preparatory body action**

For emphasis let me repeat: if you plan to use a technique against your opponent or if you plan to counter one of his techniques, to throw him you must force him off balance. You already understand that to this end application of force in pushing and pulling actions is necessary. As you know, however, you do not do this with the strength of your hands alone. You must use the movement of your whole body—advance-retreat movements. The following are the most important points involved in preparatory body actions.

1. Do not let your opponent be directly aware of the actions you are taking.
2. Force your opponent off balance by using small moves yourself and forcing him to make as large moves as you can.

This is the first time we have dealt with this principle which involves making yourself the center of the action and by exerting a minimum of effort forcing your opponent to move around you with the maximum of effect. In other words we are using the principle of centrifugal force.

### **The chance**

Seizing the right chance is vital to the preparatory moves. Of course, you must grab your chance while you are pushing and pulling and moving together with your opponent, but the best time to get your opponent in the position you want him in is when he is shifting his body weight. Here are some of the cases in which you can best grab your chance:

1. Your opponent is about to come forward.
2. He is about to step backward.
3. He is about to swing either to the right or to the left.
4. He is about to use a technique on you.
5. His body is tense and he is trying to make some action take effect.
6. He is moving impatiently and in haste.
7. He has applied a technique.
8. He has tried a technique which has failed.
9. He has tried a technique and is now trying to return to his original position.
10. The very instant in which he has returned to his original position. Watch for your chance, and when you see it, prepare your opponent by forcing him off balance. Prepare your own body position at the same time, and apply the attack step. Be careful that your

attack is not too late, or you will not achieve the end you want.

To make a technique take effect, though you have actually already applied it when you have your opponent up and dangling in mid-air in the preparations step, you must use a throwing motion. Be sure you remember this point.

### **Use a small technique to prepare for a large one**

### **Use a large technique to prepare for a small one**

As we said before, when you attempt a technique and it does not instantaneously have effect, you yourself are in a most unstable body position and in great danger of falling victim to one of your opponent's techniques. In other words, in a case like this you are giving your opponent the chance he needs. Trying a technique is like a single sheet of paper with both a bright and a dark side.

If you are trying for an *osoto-gari* but you cannot force your opponent off balance, first use another technique (*ashi-barai*) that will help you force him off balance. Once he wavers, immediately move in with your *osoto-gari*, and down him. In this case you are preparing and forcing off balance with a small technique (*ashi-barai*) and throwing with a large technique (*osoto-gari*).

You might also reverse the procedure and use a large technique to force him off balance and throw him with a small one. For example, you might move in for a *morote-seoi-nage* from which your opponent will escape by bending his upper body back. At this instant you could easily throw him with a left *ashi-barai* to his right foot.

### **Interval between preparations and attack**

Although we have already mentioned the importance of no hesitation or pause between preparations and attack, we do not mean that you must proceed in rash haste. If you get your opponent thoroughly off balance you will have plenty of time to move into the attack. This available moment after you have him completely off balance is the interval we mean.

When you are able to incorporate this interval between the two phases, your techniques themselves will become all the more skilful. In fact, techniques that seem to have the same affect receive differing evaluations according to whether they incorporate this interval.

This kind of skill is the key to good judo techniques. I cannot accept the idea that anything is all right as long as you manage to down your opponent, that any technique is good if it enables you to throw him, but the inclinations to feel this way is recently gaining strength. I repeat, however, that I do not agree with it at all.

How do we incorporate this important interval? How do we develop this vital skill? First of all, know the technique in its proper form. Master the follow-up and counter attacks associated with the technique. Be sure you stand together with your opponent in the proper way and that you use the right advance-retreat and other body movements. The next thing is constant and repeated training. This is the only way to quickly open your eyes to a real understanding of any judo technique.

### **Defensive preparations and attack**

Although up till now we have talked about attacks alone, I want you to thoroughly understand that attack is also defense. When your opponent is not attacking, you are completely tranquil and do not need to defend yourself. In judo when your opponent cannot attack it is only because he is completely involved in defending himself. That is, he himself is under attack.

To switch our viewpoint, this is the time when you yourself are attacking, when you have gotten the jump on him, moved in to use a technique, and are preventing him from being able to use a technique of his own. It goes without saying that you must think of your defense from the very beginning as a way of passively changing the advantage to your side.

The second important point is to be sure that when your opponent attacks, instead of defending yourself, you attack also and down your opponent. In other words, of course, a defense must serve to defend you, but it must not stop at that. It must go on to become an attack.

The third point is to spoil, break away from, or reverse the effect of your opponent's attack and to keep your eye open for your own chance to instantaneously switch to the offensive.

The heart of defense is to always keep the upper hand and just as in attack to use the correct advance-retreat and other movements so that you can apply your own technique. Do not think of attack and defense as two separate things. An attack will be a defense, and a defense must be an attack.

## **Falling methods**

Always remember that if you try to throw someone it is possible that you yourself may be thrown. Anyone practicing judo must realize this from the outset, must not be afraid to be thrown, and must know how to handle his

body in a fall. The methods we use for falling in judo are known by the Japanese word *ukemi*. Here are some of the good reasons for practicing falling methods. Whether a person has had sufficient practice in falling has a great bearing on whether he gets hurt in falls. Knowing how to fall also has a considerable connection with the progress you make in judo techniques.

Once you are able to take your falls with complete unconcern you will also adopt a positive attitude toward using your techniques. Being literally able to fall seven times and get up eight times will insure progress.

Our order of training is to move from the simple to the difficult. At first we practice falling from a low position and gradually move to a high one. First we fall in place, then we practice changing locations and falling as we move. In the beginning, we move slowly and gradually increase speed. We begin our training with practice in falling to the rear.

### **Falling to the rear**

Falling backward so that you land facing up. The most important spot on your body to protect in this fall is the back of your head. Fall in such a way as to avoid striking it hard against the floor. The second places to protect are your back and hip bones; be sure to protect them from sharp shocks. With these things in mind, fall to the back keeping your eyes fixed at your sash knot, tucking your chin in, bending your upper body forward, rounding your back like the bottom of a boat, and landing first on your buttocks then on the rest of your hip area, and then your back, so that no one part of your body hits the floor with any particular force. As you fall, keep your legs together, and lift them naturally. Put the palms of either both your hands at the same time or one at a time on the floor as you fall. The angle of your elbows and your body should be from 30 to 40 degrees. It is important to make sure that your arms are neither too close to nor too far away from your body.

### **Practice**

**1. Position:** Lying face up, with both arms lifted forward, chin in, head raised, and eyes fixed on your sash knot.

**Action:** Put the palm of one of your hands at a time or both palms at the same time on the floor.

**Special hints:** Your arms and body should be separated to about 30 or 40 degrees. Hit the floor with your entire arm, and make the hand that strikes the floor bound back up sharply.

2. **Position:** Seated, buttocks on the floor, both legs together stretched out in front, both arms raised to the front.

**Action:** As you let your body fall to the rear, let your legs stay together and fall as you do in 1.

**Special hints:** Tuck your chin in, and raise your head. Your arms and body should be at the same angle they have in 1.

3. **Position:** Half sitting in the natural position with both heels off the floor and both knees deeply bent. Your arms are in the same position as in 2.

**Action:** As you slide your buttocks down close to the back of your heels, fall to the back. At the same time let both hands strike the floor. You might also let one hand touch first then the other.

**Special hints:** The same as in the preceding.

4. **Position:** Standing in the natural position with both knees deeply bent and your arms in the same position as in the preceding.

**Action:** Gradually bend your knees deeply, and fall as you do in 3.

**Special hints:** Same as in the preceding.

5. **Position:** Standing.

**Action:** As you take two or three steps backward fall as in 4.

**Special hints:** When if you turn it seems as if you will stand again, leave it up to your body, and stand.

#### **Speeding up practice**

When you have little practice time and a lot of people to work with the following group method will prove extremely efficient.

1. Explain the backward fall.

2. Have the students line up in two lines facing each other. Have them assume a half standing position and put the palms of their hands together. They should then rabbit hop and try to push each other over backwards. The one pushed over should not resist but should take the backward fall as you explained it.

3. Have them line up the same way again, and let one side give the other a strong push in the chest that will make them fall backward from their half-standing position. The man shoved back and down will get a very good idea of the meaning of the backward fall. Once one line has fallen, let them push the other group.

4. Have the pupils line up again in two lines. Let one group pull the others either straight back or to the rear left or right by the back of their collars. **Note:** Be careful to explain the danger of striking the back of the head on the floor as often as necessary.

#### **Falling to the front**

In this case be sure to protect your face, chest, and abdomen.

1. Turn your hands in, and join the fingertips of both.

2. Stand on the toes of both feet.

3. Fall face down so as not to strike your face, chest, or abdomen hard against the floor.

#### **Practice**

1. **Position:** Kneeling upright.

**Action:** As you let your upper body fall forward, let your hands come to a position from which they will land on the floor just below your face.

**Special hints:** Be sure you observe preceding points 1, 2, and 3.

2. **Position:** Kneel on both knees, put only the toes of your feet on the floor, and hold your upper body perfectly straight.

**Action:** As in the preceding.

**Special hints:** As in the preceding.

3. **Position:** Squatting, both heels off the floor, knees bent, hands on thighs.

**Action:** Step out on the toes of both feet, and as you jump forward with your body, fall as you did in the preceding.

**Special hints:** Same as in the preceding.

#### **Speeding up practice**

1. Have your students in the position in 2, and let one member push the other from behind so that they fall forward. Let them take turns doing this.

2. Have them line up in the position in 3 and push each other. Let them take turns doing this.

**Note:** Be very careful of the way they put their hands on the floor.

#### **Front turn and fall**

1. Stand in the right natural position.

2. From there bend your body forward.

3. Make your left hand the apex of a triangle of which the line joining your two feet is the base.

4. Quickly lower your hips in place. At this point put your right hand on your right knee.

5. After a breath, leaving your left hand on the floor where it is, raise your hips, straighten your knees, lift your heels, and stand on your toes.

6. In this position, bring your right hand close to your left hand.

7. As you naturally rotate your body to the front, put your body on the floor in the order: elbows, shoulders, back, hips, legs.

8. Catch your body as you fall on your left hand.

#### **Practice**

1. **Position:** Half-standing, as indicated in the general gist of the front turn fall.

**Action:** See the preceding explanation.

**Special hints:** Do not cross your legs or bang





1



2

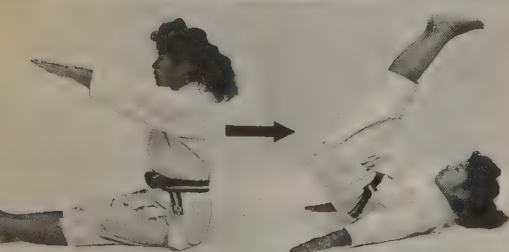


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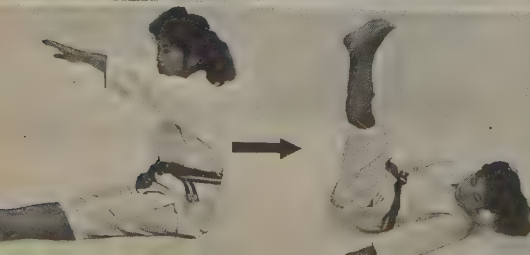


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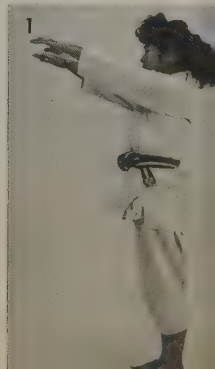
## FALLING TO THE REAR



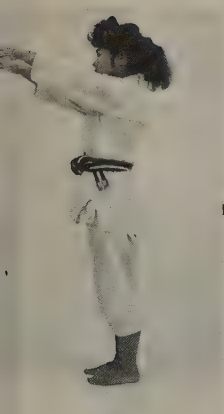
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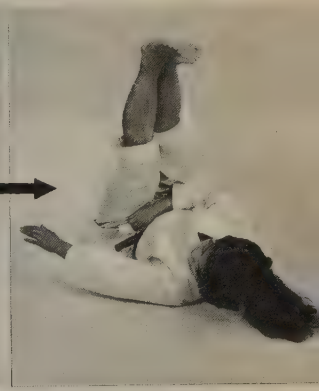
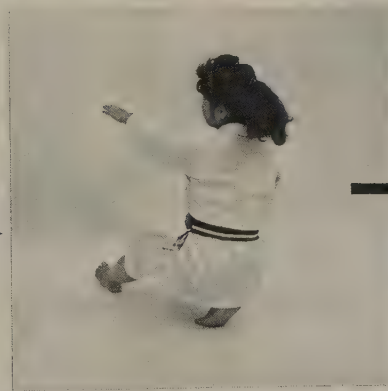
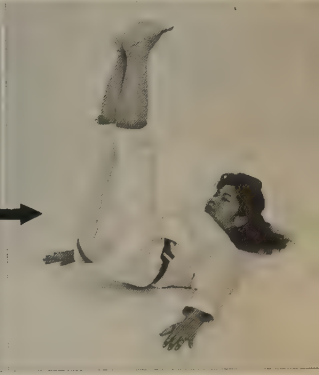
standing ready to st



half-sitted



standing



backward

2

3

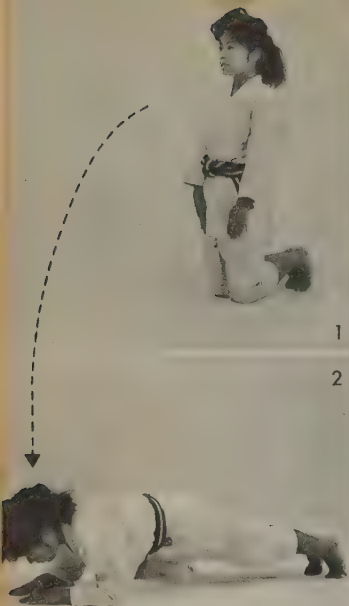


4

5



# FALLING TO THE FRONT



1

2

kneeling upright

front-turn fall



1

2



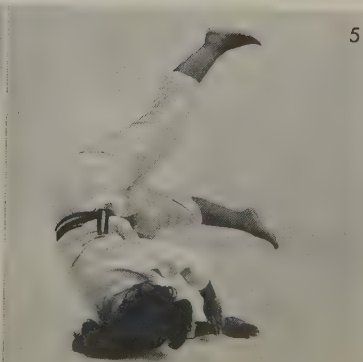
squatting



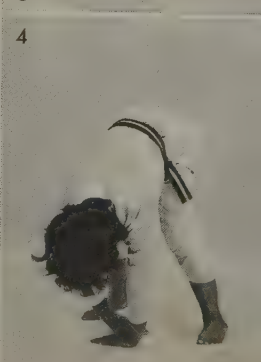
3



6



5



4





right side

2



1



left side

2

3

3

# FALLING TO THE SIDE



4



4

5

5



your heels to the floor. When you are falling from the right natural position, do not reverse directions and turn in the direction of your left shoulder.

**2. Position:** Standing. From the natural position, take a wide step diagonally right forward on your right foot, put your right hand on the floor about five inches in front of your right foot.

**Action:** The same as in front turn fall 1. (*Note:* In this case, you do not need to lower your hips.)  
**Special hints:** Once you have mastered this fall you will perform it with your left hand hanging naturally at your side.

### Speeding up practice

1. Have your students assume the position in 2. Let one group push the hips of the other group sharply right forward from behind. Let the groups take turns doing this.

2. Let one group push the other using one hand to push either left or right forward on their partner's shoulders and the other to push either left or right forward on their buttocks. Let the groups take turns.

3. Have them practice both rapid back falls and front turn falls. Let them take turns.

4. Have one person crouch on all fours, and let the other jump in from a few paces to take the fall over him.

5. Gradually increases the number of people on all fours to two, three, four, and on up.

**Special hints:** Do not cross your legs, and do not let your heels bang into the floor. Also do not bang your buttocks hard on the floor.

### Side fall

**1. Position:** Seated.

**Action:** As you turn your body to the right, fall, and catch yourself with your right hand. Practice this going both to the right and to the left.

**Special hints:** Pull your chin in, and keep your feet together.

**2. Position:** Half-standing. Raise your right hand to your right side, twist your body to the right, and put your left hand on your left knee.

**Action:** As you raise your right foot from the front to your left side, twist your body to the right, and catch yourself with your right hand. Take turns twisting to the right and to the left.

**Special hints:** Do not lift your legs too high so that you twist your body in the opposite direction.

**3. Position:** Standing in the basic natural position

**Action:** As you bring your left foot one step to

the side, slide your right foot in front of your left foot, and lean naturally to the right side. From this position, twist your upper body to the right, and fall to the right side. Practice falling both to the right and to the left.

**Special hints:** Be sure to control the bend of your left knee and the action of your right hand so that your body does not strike the floor too hard.

### Speeding up practice

Most often we have our students practice this fall together with some simple foot technique.

**a.** 1. Have the opponent stand in the right natural position, with his right foot as far forward as possible.

2. Take the opening of your opponent's right sleeve in your left hand.

3. Follow the commands of 1, 2, and 3.

4. Throw your opponent by sweeping his right foot to the outside with your left foot.

5. Force your opponent to catch his body with his left hand. Use a *deashi-barai*. Practice going to the right and to the left, and letting first one man be downed then the other.

**b.** 1. Have your students stand together with their opponents in the right natural position.

2. Let one group push their opponents to the left rear.

3. When the opponents attempt to return the push.

4. Let the first group open their bodies to the left.

**5.** Let them then down their opponents with a right *osoto-gari*.

**c.** The opponents will have to take the fall.

**d.** Use an *uki-goshi*.

**e.** Use an *ippon-seoi-nage*.

**f.** Use a *kata-guruma*.

Everything will probably go all right through number d, but e is difficult. Watch your students, and if things do not go well, stop them; there is no point in forcing them to do what they do not know how to do. Once they can manage the technique, fall practice with a *tomoe-nage* is also good.

Falling is so important to progress in judo techniques that not only beginners but advanced students as well should practice falling often and diligently.

Before the War, we always began practice sessions with some falling exercises to limber the body. Nowadays, the practice order calls for preparatory calisthenics first. Perhaps it is because the trend is for an all-out organization of training

methods or perhaps it is because a consciousness of the importance of falling practice is lacking, but the tendency for interest in it to lag is strong. I feel that this attitude leaves training with its finer points untouched, and I encourage all my students to practice falling both before and after training sessions.

## Throwing training

The basis of your whole attitude toward throwing techniques training must be first of all practice in free-style fighting (*randori*). The two big aims of throwing techniques training are:

1. Forming your body.
2. Correcting your weak points to promote progress in the techniques. The proper way to real progress is to work toward a fulfillment of both these aims at the same time.

Though I doubt that anyone is laboring under the delusion, be careful to avoid the false concept that you can make progress in the techniques, by training your body alone. Also do not believe that even if you are training properly you need to go through some special body training. Although the idea is losing ground these days, it is true that if you train as you should, you will need no special physical exercises.

### Body building or physical training

This kind of physical training places most emphasis on the development of bodily strength, muscle power, speed, and endurance. In recent years a number of judo men have studied and devised their own series of exercises, some of which are creative and trustworthy. The following list, included for your reference, is a few of the things that I have used in training.

1. *Running*—from one to two kilometers at an easy pace.
2. *Calisthenics*
  - a. Ordinary exercises—no more than 30 minutes.
  - b. Preparatory exercises—about ten minutes before you take part in free-style fighting. (Always include front-turn falling practice.)
  - c. Final exercises—five or six minutes before the end of a free-style fighting session. Include two or three minutes of silent seated meditation.
  - d. Hand standing and turning practice. See the photographs. You might use these exercises along with the exercises in a. (p30–31)
3. *Weight training*

If you have access to proper equipment and exercise properly, weight lifting can be useful. Even if you do not have the usual equipment,

there are a number of things in your daily surroundings that you can convert to weightlifting purposes.

#### 4. *Developing a powerful grip*

Chinning, rope climbing, mountain climbing, etc. In addition to these I usually recommend certain specific exercises to certain people after I have checked to see what they need in particular.

### Ways to make progress in techniques

#### 1. *Fall practice*

One of the most essential things is to make sure that you get in plenty of falling practice in the front-turn fall to both the left and the right when you begin and when you end your practice sessions.

#### 2. *Direct-attack training*

Decide who will throw and who will be thrown, and practice the techniques according to their correct basic forms. Take turns being the thrower and the thrown.

*Gist:* On the first and second times through the techniques, the thrower should be learning the proper way to control his body. On the third time through, he should actually throw his opponent.

For instance, if you are practicing the *osoto-gari*, you know that your attack is going to be to down your opponent by clipping him from the outside. Master the body movements the first two times, then attack. Plant this method firmly in your head, and make no mistake about it. (see the photographs, p 32–33.)

#### 3. *Set-up training*

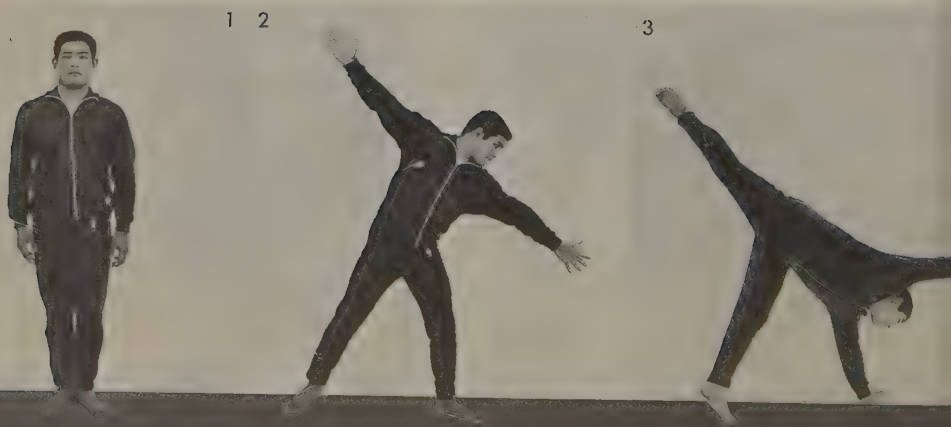
- a. The man to be thrown should stand together lightly with his opponent and without putting up resistance should try to use the techniques he is learning to throw the other man. The man who is actually to do the throwing should spoil these techniques, get away from them, or actually take them in such a way that he ends up throwing his opponent. The man to be thrown should use both left and right techniques. The whole series should take from two to three minutes. It is also a good idea to have three men on the throwing side against one on the to-be-thrown side.

- b. In this, the reverse of the preceding method, the man to throw should use a number of techniques against the man to be thrown. The man to be thrown should use this as an opportunity to practice falling. It is good to use one thrower against three men to be thrown. You could assign from five to ten points value to each man the thrower throws. Take turns being the thrower and the thrown.

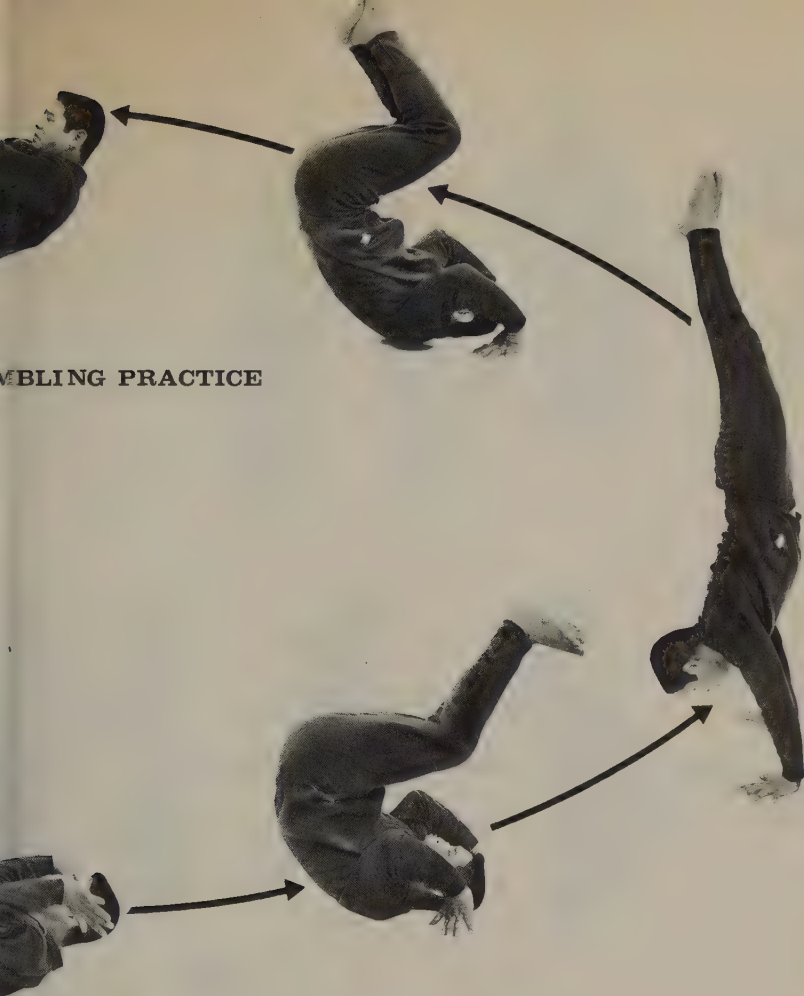




cartwheel practice



ROLLING PRACTICE



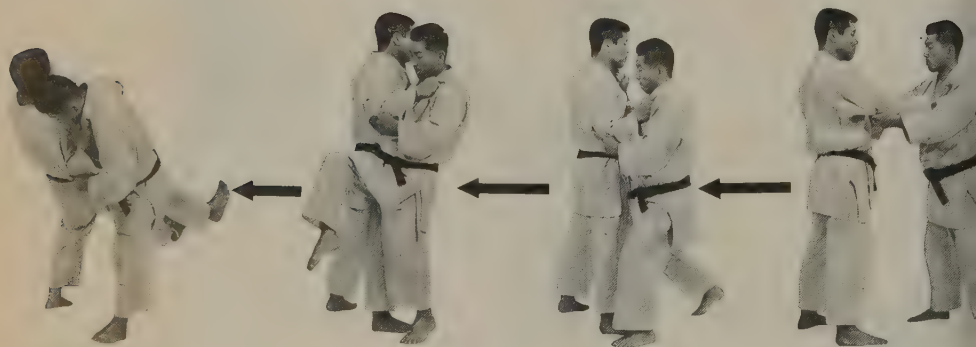
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right ippon-seoi-nage



right osoto-gari



right harai-goshi

DIRECT-ATTACK





left ippon-seoi-nage



left osoto-gari

AINING



left harai-goshi



**TAI-OTOSHI (body drop)**

p. 36



**KATA-GURUMA (shoulder wheel)**



**SUMI-OTOSHI (corner drop)**

p. 46



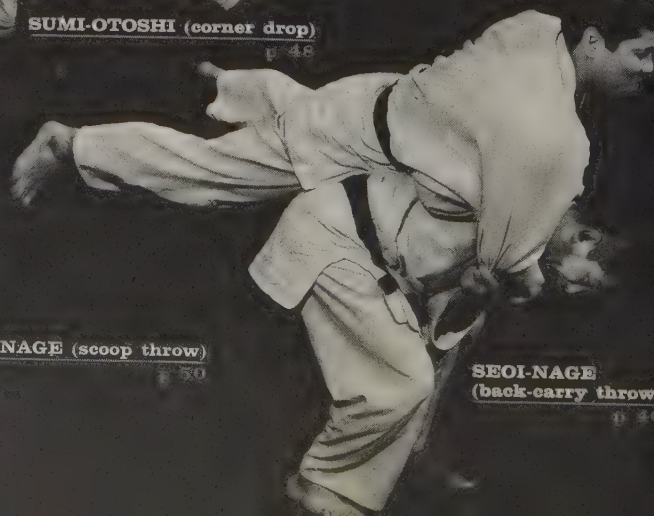
**UKI-OTOSHI (floating drop)**

p. 46



**SUKUI-NAGE (scoop throw)**

p. 50



**SEOI-NAGE (back-carry throw)**

p. 50

# 2

## HAND TECHNIQUES

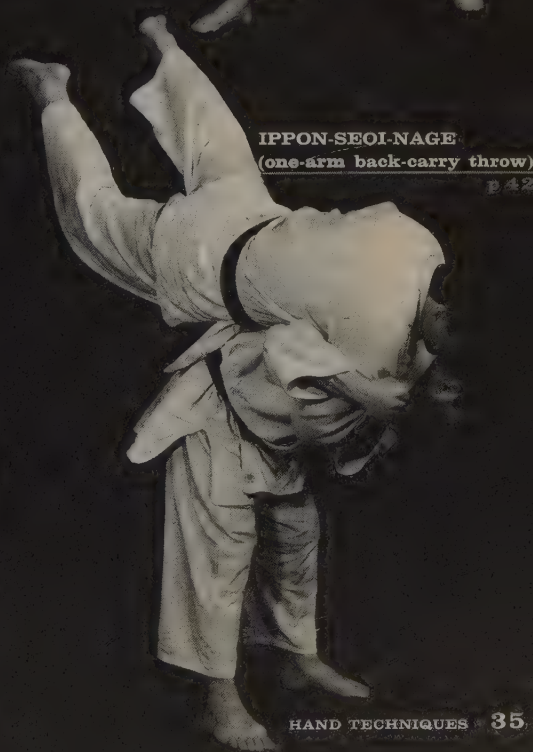


OTO-MAKIKOMI (outside wrap-around throw)

p 52



MOROTE-GARI (two-arm clip)



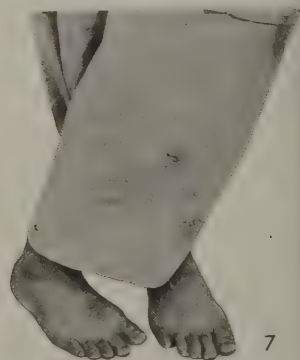
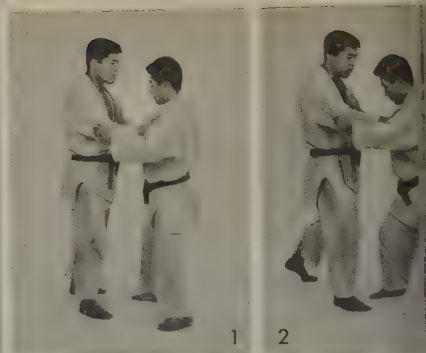
IPPON-SEOI-NAGE  
(one-arm back-carry throw)

p 42



KUCHIKI-TAOSHI (dead-tree drop)





## TAI-OTOSHI (body drop)

### General gist

In the *tai-otoshi*, you balance your own body on your extended right foot, and using both arms rhythmically together, send your opponent reeling to the side, the front, or the rear. You will find that many opportunities to apply this technique pop up and that it is very useful in counter attacks and follow-up attacks. Since the movements involved are fairly simple, if you don't make the drop pay the first time, you can repeat it over and over again. This is one of the best points in the body drop.

### Preparatory moves

1. You and your opponent begin in the right natural position. (#1)
2. Lightly push your opponent to his left rear so that he tries to return your push. (#2)
3. Immediately, beginning on your left foot, take one or two *tsugi-ashi* steps to the rear to pull your opponent quickly forward to his right front. In this case, pull your right arm around and into your own body with a round twisting motion, and draw your opponent forward with a lifting motion of your left arm.



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### The attack

1. When your opponent comes forward fast in response to your preparatory moves, bring your left foot around behind the heel of your right foot. (#3)
2. Your opponent will step out on his right foot and fall off balance to his right front. (#3)
3. The instant he does so, pivoting on your left foot, swing your body around to the left. As you twist your hips, bring your right foot in front of your opponent's right foot, turn your toes inward, and step firmly on the floor. It is good at this point to clamp the inside of your right knee against your opponent's right shin. (#4)
4. In the same position, lift your right heel, and give a spring with your left leg. (#5)
5. At the same time push with your right hand, pull straight down with your left, and in a split second throw and drop your opponent. (#6)

### Special hints

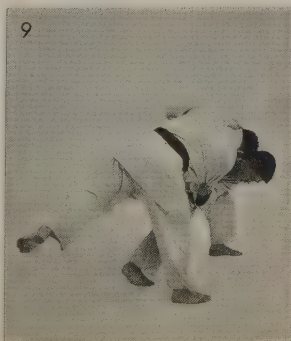
The minute you feel your opponent is going to step forward on his right foot, you must have your left foot pulled back. You cannot make the throw work if you do not bring your right foot—toes first—in front of and in the same direction as your opponent's right foot the moment your left foot is firmly on the floor. (#7)

### Defenses

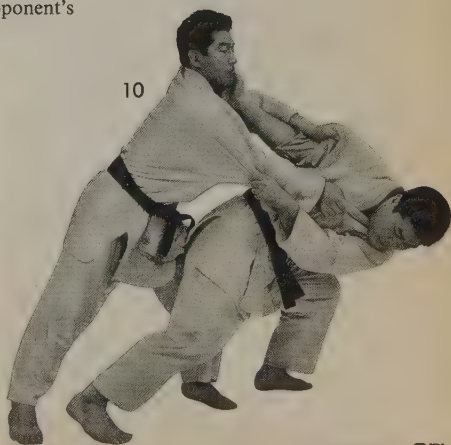
1. Jump forward to the right and escape your opponent's advanced right foot. (#8-9)
2. From the very beginning, keep control over your opponent's right hand with your left hand. (#10)



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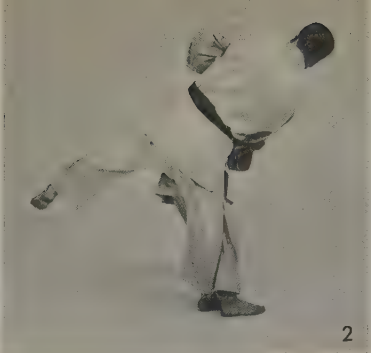
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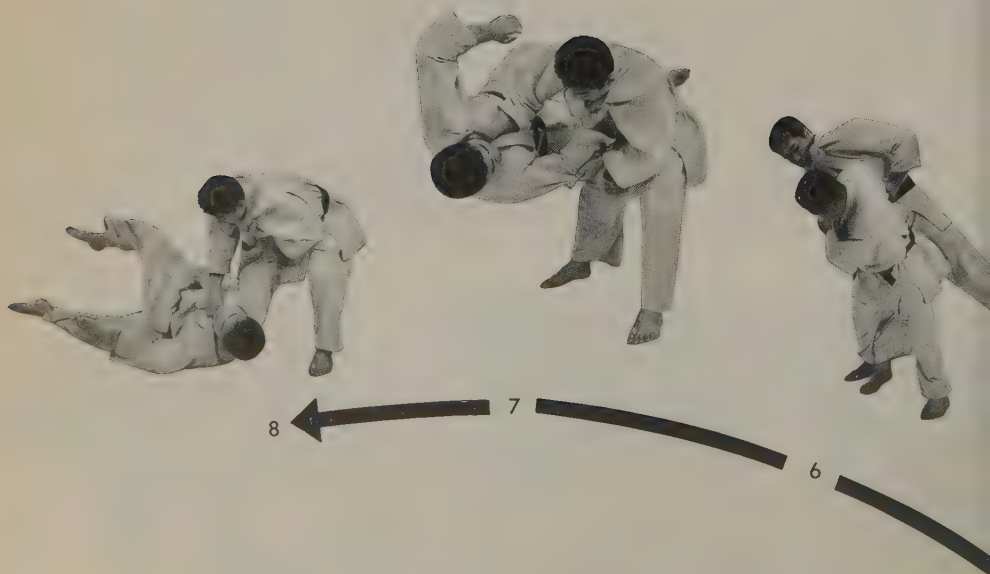
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#### Alternate throws

1. When your opponent has stepped to the right side on his right foot, keeping your left arm a little out in front of your own body, force him off balance to his front right outside, then step in on your right foot and continue the throw as we have already explained it. (#1-4)
2. When your opponent has stepped back on his right foot, quickly turn your body, and leaping in to his feet, throw him. (#5-8)
3. When your opponent has advanced his left foot, move quickly and deeply into his body as you would for a *seoi-nage* (see p40), and throw him. (#9-12)



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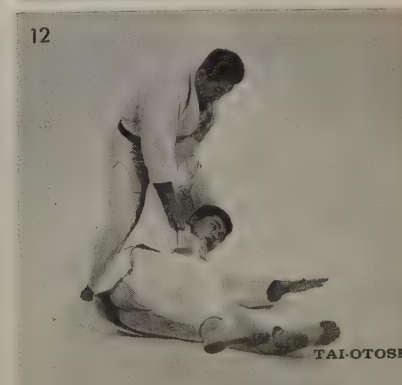
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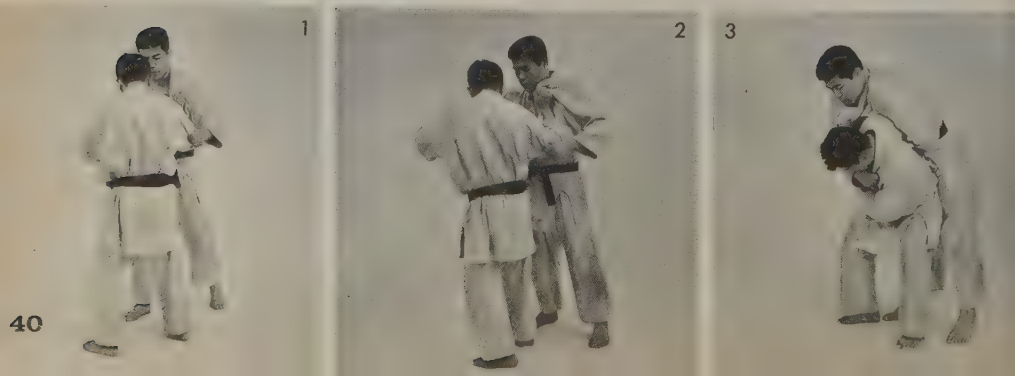
## SEOI-NAGE (back-carry throw)

### General gist

As the name implies, in this throw you put your opponent on your back and then throw him. The *seoi-nage* and the *tomoe-nage* (see p 110) are among the most important throws in judo. In this section we will explain the *morote* (two-arm) version of the *seoi-nage* in which you get a grip on one of your opponent's sleeves and on one of his lapels.

### Preparatory moves

1. You and your opponent stand together in the right natural position. (#1)
2. Pull your opponent off balance to his right front by taking one or two *tsugi-ashi* steps to the rear.



3. He will follow as you lead and step forward on his right toes. (#2)
4. When he does, move in quickly and put your right foot on his right toes. (#2)
5. At the same time, with your right hand force your opponent to advance his left foot, to get into the basic natural position, and then to lean forward. (#2)

### The attack

1. Pivot on your right foot, which you have put forward, and bend your right knee slightly.
2. Pull your left hand back in a large movement as if you were going to put it on your head.
3. As you do this, turn your body and your head to the left, and bring your left foot close to the inner side of your opponent's left foot. Your toes and his should be facing in the same direction.
4. As you keep your grip on his left lapel and turn to the left, your wrist will naturally bend inward, and your hand wrap under the cloth of the lapel. (#3, 7)
5. Bend your head down, and put your back tight up against the front of your opponent's body.
6. At the same time, bounce on both legs, straighten your knees, bend your upper body forward, and pull straight down with both hands. (#4-5)
7. Throw your opponent straight down in front of you, letting him cross over your right shoulder. (#6)

### Special hints

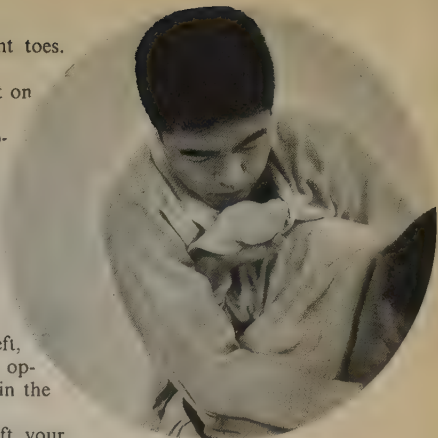
When you have your opponent on your back, be careful that he does not stretch his left arm out and get a *seoi-nage* on you.

Whether you have your opponent's left lapel from above his left arm or from below it makes a great deal of difference in the way you will use your right arm. If you have it from above, you will use your right shoulder and elbow to break his left arm away from his body, and in that split second you will move into the throw. If you have it from below, you must use your right arm skillfully to break away from his left arm or to bend it back and then move immediately into the throw. It is difficult to cover in words alone all of the fascinating fine points of this throw.

### Key points

As you turn, be sure that the wrist of your right hand, with which you are holding his lapel, turns inward naturally. Definitely do not try to force your elbow into his right armpit.

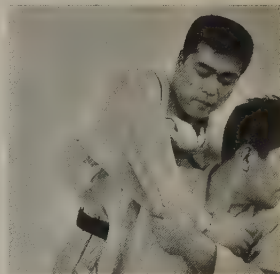
If your body is not bent well forward, your opponent's weight will fall on your right elbow and make it hurt. (#8)



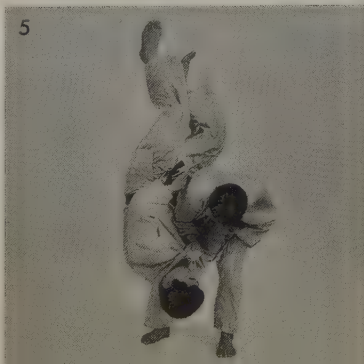
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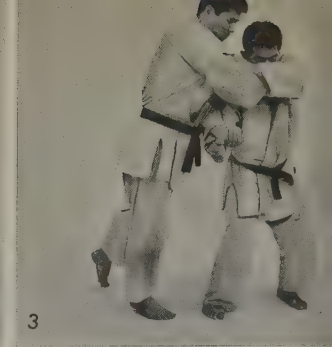


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**IPPON-SEOI-NAGE (one-arm back-carry throw)**

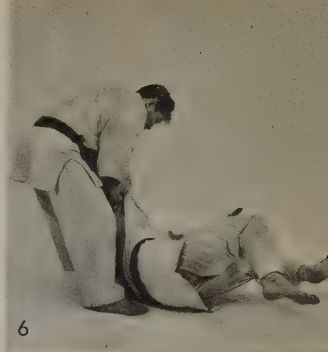




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### General gist

Take one of your opponent's arms, put it on your shoulder, pull him onto your back, and throw him.

### Preparatory moves

1. Stand in the right natural position. Get a grip on the mid-inside of your opponent's right sleeve from above his right arm. (#1)
2. Push your opponent backwards.
3. Take advantage of your opponent's attempt to return your push by retreating a step or two to the rear, starting off on your left foot. This will lead your opponent to his right front. (#2)
4. He will walk forward, first right foot then left.
5. Release your right hand, and swing it down on the outside of his left arm to get a reverse hold on his left wrist. (#3)
6. Bring your right foot in front of his right foot.

### The attack

1. As you pivot on your right foot and swing your body to the left, bring your left foot to the rear.
2. Trap your opponent's right arm with your right hand, and lift him onto your back. (#4)
3. Stretch both knees out straight. Bounce your hips up to the rear, and pull forward and down with both arms. Throw your opponent across your right shoulder and down in front of you. (#5-6)

### Special hints

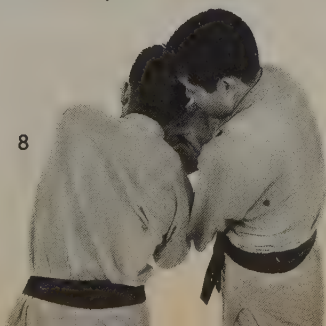
The real meat of the matter in blocking your opponent from stretching his left arm straight out with your right hand is to use your right shoulder. (#7-9) When you step in on your right foot, step to the front of the spot to which you imagine your opponent will step on his right foot.

### Key points

If your opponent will not let you get a hold on his right shoulder, clamp his right upper arm between both your arms so that he cannot pull it out.



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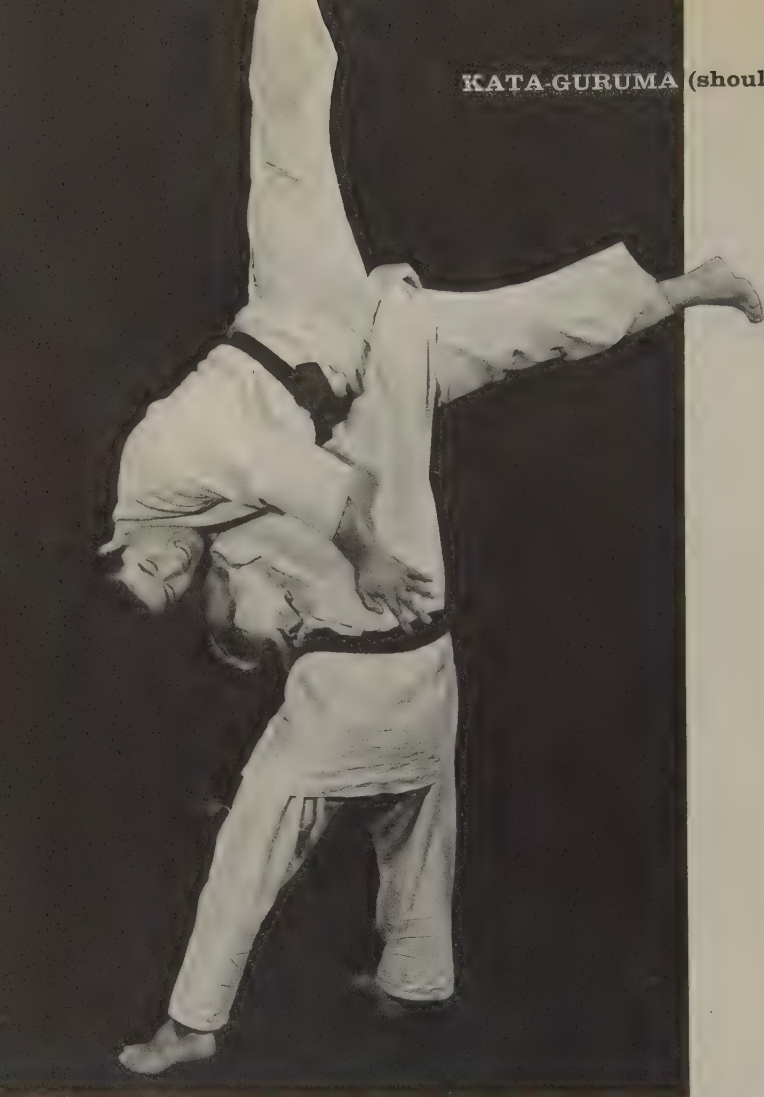


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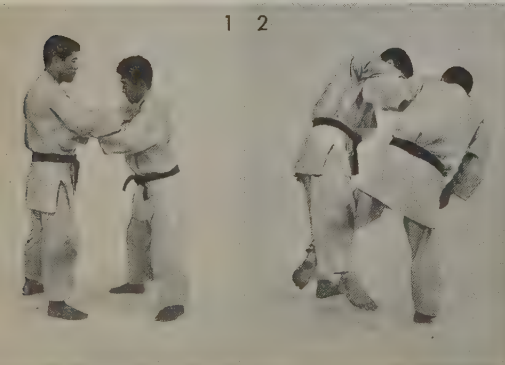


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KATA-GURUMA (shoulder whirl)



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## General gist

After a great deal of hard work, Jigoro Kano devised this technique while he was still a young man studying at the Tenshin Shinyo Training Hall. With him there was a certain Fukushima who was not only an advanced student but a large well-built man as well. It was a great source of displeasure to Kano that regardless of how hard he tried he could not beat this Fukushima. He worked day and night pouring over books on wrestling and sumo and finally came up with the *kata-guruma* which one day enabled him to hurl mighty Fukushima to the floor.

In the *kata-guruma*, you get underneath your opponent's body, rest him on both shoulders, stand, and throw him forward.



## Preparatory moves

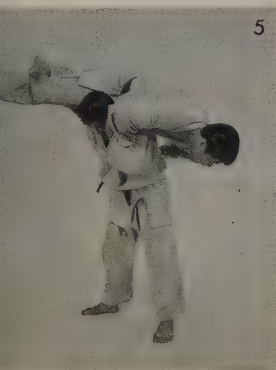
1. You and he are standing together in the right natural position.  
(#1) Grip the upper inner part of your opponent's right sleeve with your left hand.
2. Let go with your right hand, and open your body out. (#2)
3. Hook the inside of your opponent's left leg with your right leg. (#2)
4. He will respond to this by trying to get away by pulling his left leg lightly back.
5. When he does, force him off balance by pulling him sharply with your left hand to his right front. (#3)
6. Put your right leg between your opponent's legs, and kneel on your right knee. (#4)
7. Grab the back of his right thigh with your right hand from the inside. (#4)
8. Put your opponent on your shoulders so that his hips and groin fall somewhere between your right shoulder and your neck. Pull downward and into your own body with your left hand. (#4)

## The attack

1. Maintain the pulling grip of your left hand.
2. Stand, bringing him up with you. (#5)
3. Throw him to your own front left. (#6-7)

## Key points

1. If you try to lift your opponent with your right hand and shoulders only without using the pull of your left hand he will be too heavy for you.
2. Do not bend forward. It is better to have the feeling that your body is bending backward. (#8)







### General gist

In the *uki-otoshi* you raise your opponent and draw him forward so that he seems to float; then, making use of his forward inertia, you force him off balance and throw him wide to the floor by stepping to the rear.

### Preparatory moves

1. As your opponent tries to get into the right natural position by putting his right foot forward, draw your own right foot slightly to the rear. (#1)
2. Using *tsugi-ashi* steps, move to the rear, and pull your opponent to his right front.
3. To keep from losing his balance he will take some *tsugi-ashi* steps toward you.
4. Retreat still further, beginning on your left foot, and trying all the harder to force your opponent off balance.
5. He will come forward in an attempt to remain stable.

### The attack

1. When you see your chance, begin taking much larger steps—larger ones than those your opponent is taking—to the rear. Stand on the toes of your left foot, and kneel on your left knee. (#2, 5)
2. At the same time, pull hard with both hands. (#3)
3. As your opponent comes leaning forward to his right, swing him from your left to the rear in a large arc, and throw him. (#4)

### Special hints

Do not pull your opponent forward violently. Quietly bring him out with you. More than the way he comes forward, the timing and body movements in your backward retreat will be the key to success or failure in this technique.

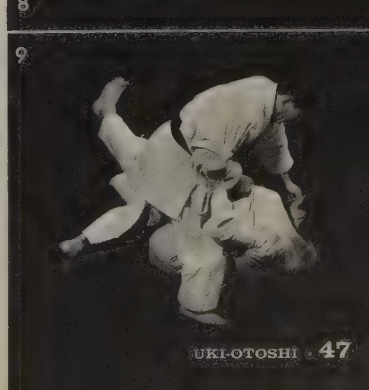
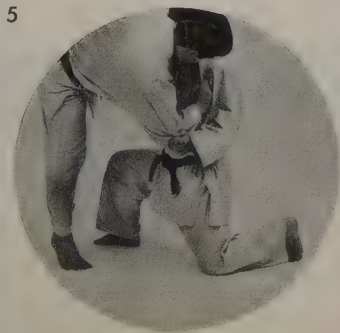
### Follow-up attacks

Grappling techniques (vol II)

When your opponent is down, move in from the top with one of the grappling techniques.

### Counter attacks

1. Left *tai-otoshi* (p 36)  
Break up his attack by immediately jumping forward, then down him with a *tai-otoshi*. (#6-9)
2. *Osoto-otoshi*  
Advance on your left foot, and down your opponent with an *osoto-otoshi*.



## SUMI-OTOSHI (corner drop)

### General gist

Popularly known as the *kuki-nage*, this technique involves no contact with your opponent's legs or hips. You unbalance and throw him with body motion alone.

### Preparatory moves

1. Stand together in the right natural position. Seize the upper inside area of your opponent's left sleeve from across and above his right arm with your left hand. Take the lower part of his left elbow in your right hand. (#1)
2. Step lightly back one or two *tsugi-ashi* steps, beginning on your left foot.
3. Your opponent will immediately come along with you. When he does, raise his left side with your right hand so that his left leg dangles in mid-air. (#2)
4. Bring your right foot around behind your left foot to form a wide open T.
5. The second you form the T, bend your left knee, lower your hips, and move your left foot in to the back of your opponent's right heel. (#3)

### The attack

1. With your left hand, push your opponent down to his own right rear.
2. Push up with considerable force on his left elbow. Tense your hips, straighten your knees, and pull your upper body into a perfectly erect posture. (#4)
3. Raise your opponent off balance, and throw him to his own right rear. (#5)

### Special hints

Make your own motions light and fast. When your opponent advances on his left foot, take immediate advantage of the opportunity, and using a large motion, force him off balance to the right rear. At the very instant when you bring your right foot around behind your left foot to form a T, your left foot must be on its way forward. Failure to do this fast enough destroys the effect of the technique.

### Key points

Thrust your hips forward rather than bend them back. You are not using pushes and pulls with your arms to throw your opponent. The important thing is the force of straightening your body which travels through your arms.



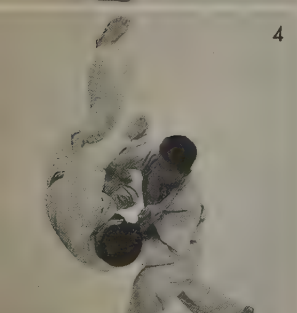
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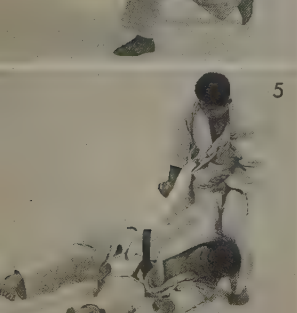
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### Defenses

If your opponent fails to force you sufficiently off balance, thrust your left arm out, twist your body sharply to the right, and break your right foot free of him. (#6-7)

### Follow-up attacks

1. *Tani-otoshi* (p 124)

As you push your opponent's body over forward, immediately thrust your left foot out deep, and switch into a *tani-otoshi*.

2. *Yoko-otoshi* (p 122)

In the alternate throw, fall to the left, and execute a *yoko-otoshi*. (#8-12)





## SUKUI-NAGE (scoop throw)

### General gist

In the *sukui-nage*, you stand to the right of your opponent facing forward just as he is. After you bring your left foot around behind both his legs, wrap your left arm from the front around the back of his left thigh. Holding his body under your right arm, catch him behind the right knee with your right hand. Then, twisting your body sharply to the left, fall, and throw your opponent to the rear.

### Preparatory moves

1. Stand in the left natural position facing your opponent who is in the right natural position. (#1)
2. You attempt to pull your opponent to his left front, but he resists, draws his left foot back, and pulls you strongly with both arms. (#2)
3. As you lower your hips and put your right foot a little to the left side, bend your upper body forward, bring your left leg around to a point behind your opponent's left heel, and put your right foot on the outside of and behind his right foot. (#3, 4)

### The attack

1. Cross your left arm in front of your opponent's abdomen, and get a good deep hold on the back of his left thigh. (#5)
2. Slip your right arm under his right leg so that you are supporting the back of his knee with your forearm and your hand.
3. Swing your left hip upward and to the front. At the same time, scoop your opponent up in both arms. (#6)
4. Throw him to his left rear.

### Special hints

When you swing your left pelvic region up and out, it is vital that you scoop your opponent's body up in both your arms.

### Key points

It is also all right to pass your left arm over his left arm and get a hug hold on him.



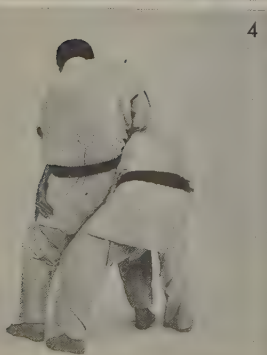
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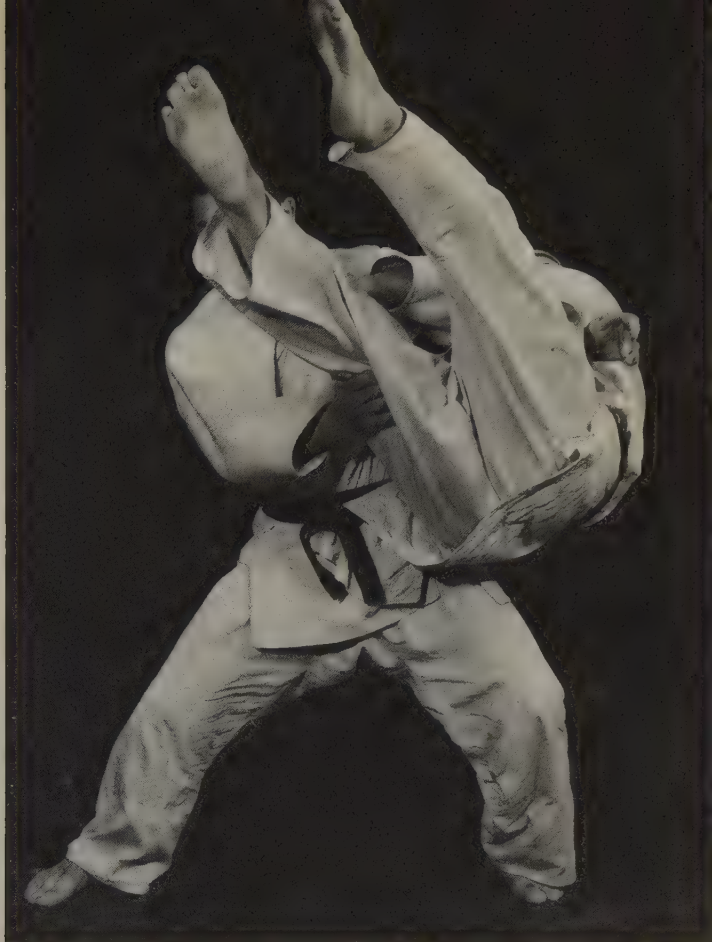
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### Defenses

1. You can protect yourself from this technique by bending your upper body deeply forward and putting up some tough resistance. (#7)
2. You can also protect yourself by twisting your right leg around your opponent's left leg. (#8)

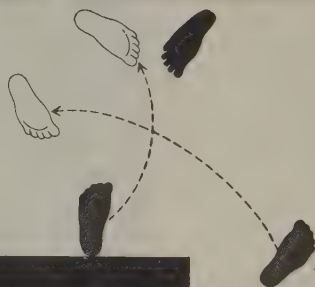




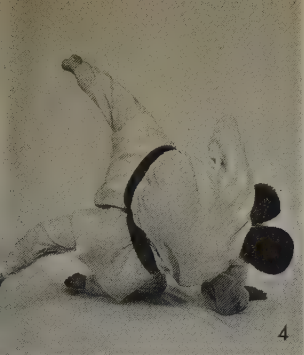
## SOTO-MAKIKOMI(outside wrap-around throw)

### General gist

Pull your opponent's right arm under your right armpit, turn your back on him, bend over so that your hips jut into him and his body is wrapped around and lying on your back. Twist your upper body to the left, and send him around you and rolling to the floor.



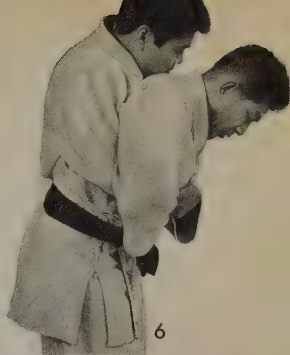




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### Preparatory moves

1. Get a hold on your opponent's right arm just below the sleeve opening, and control his left hand from the inside with your right hand so that he cannot get a hold on your lapel. (#1)
2. Take one or two steps to the rear, beginning on your left foot.
3. As you do so, bring your left arm around as if you were going to put it on the left side of your head, and lightly raise your opponent drawing him off balance to the front right. (#2)
4. Your opponent will follow as you lead and will begin to put his left foot down on the floor.

### The attack

1. At that instant, twist your body to the left, and step in, toes first, with your right foot about 30 cm (12 in.) in front of your opponent's right foot. (#3)
2. At the same time, wrap your right arm from above around your opponent's right elbow. Pivoting on your left foot, revolve your body to the left. (#6)
3. Draw your right foot back behind your opponent's right foot.
4. Bend forward. Jut your hips into the outside of your opponent's pelvic region, and keep your right side tight up against his right side.
5. Snapping your head hard to the left, make use of the twist of your upper body, and roll your opponent over on your back. (#4)
6. Stretch your right arm out, put it on the floor, and roll your opponent off and down. (#5)

### Special hints

Be sure that you raise your opponent and move him along lightly off balance to his front right. (#2)

### Key points

Remember when you use this technique that it is most important not to fall on top of your opponent. (#5)

### Follow-up attacks

*Ushiro-kesa-gatame* (vol II)

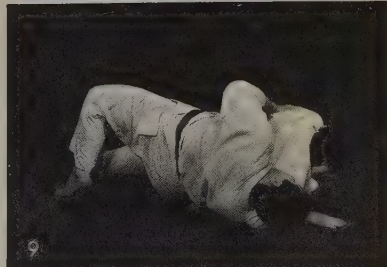
Once your opponent is down, move in immediately for a *ushiro-kesa-gatame*. (#7-10)



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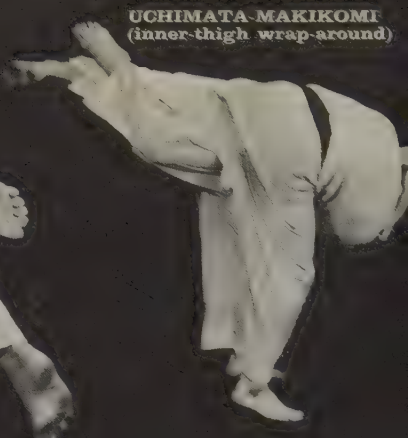


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UCHIMATA-MAKIKOMI  
(inner-thigh wrap-around)

A black and white photograph showing a Judo practitioner in a white gi performing an inner-thigh wrap-around (Uchimata-Makikomi) on another person who is bent over. The practitioner is using their inner thigh to wrap around the opponent's waist.



UCHIMATA (thigh throw)

A black and white photograph showing a Judo practitioner in a white gi performing a thigh throw (Uchimata) on another person. The practitioner is using their thigh to throw the opponent.



USHIRO-GOSHI  
(back-lift throw)

A black and white photograph showing a Judo practitioner in a white gi performing a back-lift throw (Ushiro-Goshi) on another person. The practitioner is lifting the opponent from behind.



HANE-GOSHI (hip spring)

A black and white photograph showing a Judo practitioner in a white gi performing a hip spring (Hane-Goshi) on another person. The practitioner is using their hip to spring the opponent.



UTSURI-GOSHI (hip shift)

A black and white photograph showing a Judo practitioner in a white gi performing a hip shift (Utsuri-Goshi) on another person. The practitioner is shifting their hip to throw the opponent.



HANE-MAKIKOMI  
(springing wrap-around)

A black and white photograph showing a Judo practitioner in a white gi performing a springing wrap-around (Hane-Makikomi) on another person. The practitioner is using their hip to spring the opponent.



OGOSHI (hip roll)

A black and white photograph showing a Judo practitioner in a white gi performing a hip roll (Ogoshi) on another person. The practitioner is rolling their hip to throw the opponent.

# 3

## HIP TECHNIQUES

KOSHI-GURUMA (hip whirl)

p. 70

UKE-GOSHI (hip sweep)

p. 56

UKI-GOSHI (rising-hip throw)

p. 60

HARAI MAKIKOMI  
(sweeping wrap-around)

UKE-TSURI KOMI-GOSHI  
(throw with a  
g. sleeve pull)

TSURI-GOSHI  
(lifting hip throw)

p. 74

TSURI KOMI-GOSHI  
(lift-pull hip throw)

p. 82



## HARAI-GOSHI (hip sweep)

### General gist

According to Jigoro Kano, Shiro Saigo, given a little time, could always devise a counter attack to get out of any technique applied against him. Since Kano was good at the *uki-goshi*, for a good while Saigo could not get the best of him, but later he figured out a method of jumping forward and getting away. The way he would sweep and stop his opponent's escape foot is the origin of the present *harai-goshi*.

### The right moment

Your opponent has come right front.

### Preparatory moves

1. Assume the right natural position with your opponent. (#1)
2. As you pull your right hand in hard, take a large step to the rear on your right foot, and draw your opponent's left foot out to his left front. (#2)
3. At the same time, put your own left foot on the inside of your opponent's left foot near his toes, and pulling with your left hand, force your opponent to lose balance and lean forward. (#3)
4. He will naturally swing his right foot out to the right front to keep from falling over.
5. Take this chance, and pull him to his right front with your left hand. Assist by pushing with your right hand. (#3)

### The attack

1. Pivoting on your left toes, whirl your upper body to the left, stretch your right leg out, and tense its big toe. (#4)
2. Put the back of your right thigh up against the front of your opponent's right thigh, and ride him well on your hips. (#4)
3. Raise his right leg from the floor in a scooping motion. (#5)
4. Sweep him over and off the ground. (#5)
5. Pull with both arms, and twist both your head and your upper body as you throw him down.



### Special hints

Be sure you have your opponent well on your hips when you try to throw. The pull with the left and the push with the right hands are very vital in breaking your opponent's balance. (#3-4)

### Key points

It is vital that you put your left foot near your opponent's extended left toes as you pull your right hand and swing your right foot to the rear. (#3)







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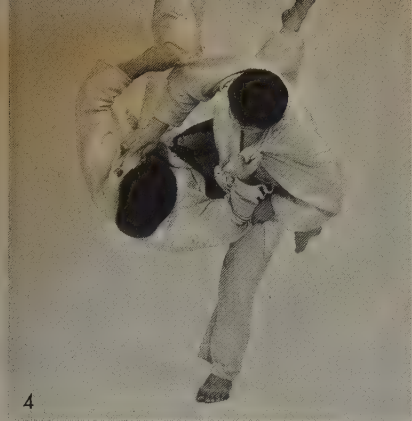


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#### Alternate throws

1. Assume the right natural position with your opponent. As you advance on your left foot diagonally to the left, pull your opponent by the right hand to his right front outside, and attempt to break his balance. Sweep your opponent's right thigh with your own right thigh, and throw him. (#1-4)
2. Assume a right position for a left *harai-goshi*. Seize your opponent's inner left sleeve with your right hand, and with four fingers on the inside, take his mid-inner right sleeve in your left hand. Force him off balance to his right front by pulling with both hands as you step backward slightly on first your left foot then your right. Bring your right foot near your opponent's right toes. He will attempt to keep from losing his balance by stepping to his left front on his left foot. When he does, twist both your right hand and your left hand inward. As you bend your body back and wide to the left pivot on your right foot, and swing your left leg and thigh into the front of your opponent's thighs, and down him. (#5-8)



### Counter attacks

#### 1. *Harai-goshi-gaeshi*

Clip your opponent's supporting (left) foot from behind for a *harai-goshi-gaeshi*.

You might also bend your right knee and with it lift your opponent's right leg (the leg he is using in the technique) off the floor and throw him. This also is a *harai-goshi-gaeshi*.

#### 2. *Kuchiki-taoshi*

Hold your opponent's right foot from the inside, and down him by moving forward on your left foot, pushing him as you go. (#9-12)

#### 3. In counter attack number 2, you might also down your opponent by hooking his left foot from behind with your left foot.

#### 4. *Ushiro-goshi* or *utsuri-goshi*. (pp 72 , 74)

#### 5. *Osoto-guruma* (p 106)

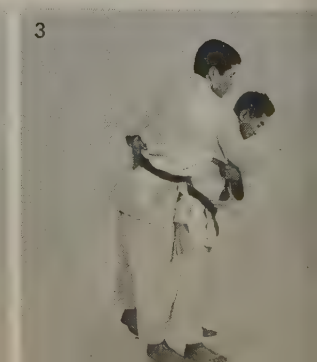
As you pull with both hands, twist your body to the left, and stepping back on your left foot, down your opponent.



# UKI-GOSHI (rising-hip throw)

## General gist

Jigoro Kano himself devised this highly useful and effective technique, in which he always used a left position to begin with. In the throw, you stand directly in front of your opponent, force him off balance straight forward, thrust your hips into his body, and using your buttocks as a pivotal point and applying the action of both hands, throw him in front of you.



### Preparatory moves

1. Stand together with your opponent in something close to the basic natural position. (#1)
2. As you draw your right foot slightly to the rear right, use your right hand to lead your opponent out to his right front.
3. Your opponent will advance on his left foot.
4. At that moment, release your hold with your right hand, lower your right shoulder, and slip your right foot inside your opponent's right foot, close to his toes. Make as if to push him back with your body. (#2)
5. Wind your right arm around your opponent's body from under his left arm, and slip your arm around his back at the top of his buttocks along his sash line. Keep your right shoulder lowered, and have a good hold on your opponent with both hands. (#2)

### The attack

1. Take advantage of your opponent's attempt to push your back by using the force of the movement he generates.
2. Pivoting on your right toes, swing your left foot wide to the rear. (#3)
3. Break your opponent's balance by raising him forward. (#3)
4. Put your right buttock against his lower abdomen as a support point. (#4)
5. As you swing your arms around powerfully to the left, revolve your hips to the left to roll your opponent's body around and down. (#5-6)

### Special hints

If you attempt to throw your opponent rapidly and raise your right shoulder, you will be unable to force him off balance forward. It is extremely important that you keep your right shoulder low and your upper body bent back and pushing against your opponent's body.

### Key points

As you slip your right arm around your opponent's back, pull your opponent upward wide with your left hand as if you were bringing his body in the direction of your left shoulder.

### Defenses

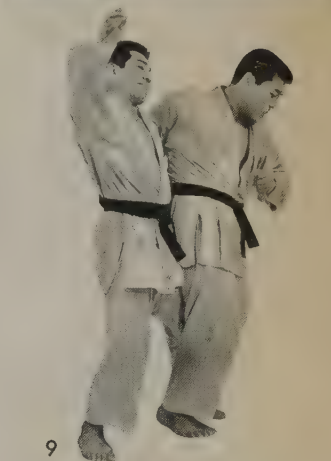
1. Avoid your opponent's move by jumping in front of him on your right foot just as he is about to begin his technique. (#7-8)
2. The minute you have been led into the technique, lower your hips, twist to the right, pull your right hand up to the right, and break free of your opponent's left hand. (#9)



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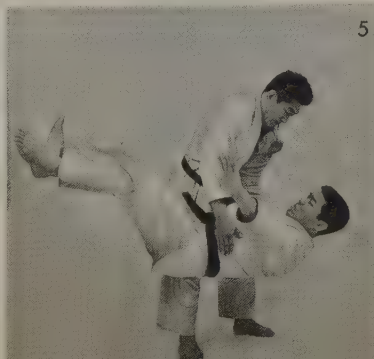
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## TSURI-KOMI-GOSHI (lift-pull hip throw)



### General gist

Some of Jigoro Kano's students were having trouble with his *harai-goshi* because they found that if they remained still their opponents would throw them with an *uki-goshi*, whereas if they tried to get away they would fall victim to his new *harai-goshi*. After considerable hard work, the students devised a system in which the man under attack, without jumping forward, lowered his hips, thrust his abdomen forward, and spoiled his opponent's technique.

Kano, however, used this method for only a few days, because he immediately developed the technique we will now deal with, the *tsuri-komi-goshi*.

### The right moment

1. When your opponent is standing with both arms stretched out and his upper body bent backward and tensed.
2. When he is afraid of being caught by your technique and has his hips in a position where he can try to get away. In this case, drive into him, and apply the *tsuri-komi-goshi*.



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### Preparatory moves

1. Stand together with your opponent in the right natural position.
2. Moving faster than your opponent, step diagonally forward and to the left on your left foot. With a lifting pull of your right hand, draw your opponent to his left front. (#1)
3. He will try to stay stable by advancing his left foot to his left front. (#2)
4. If you continue to try to lift and pull his upper body, he will try to keep his balance by stepping forward on his right foot and bending his upper body backward. (#2)

### The attack

1. At the split second when your opponent steps forward on his right foot, maintain the flowing rhythm of your movement, and bring your right foot close to the toes of his right foot. (#2)
2. As you pivot on your right toes and swing your body around to the left, bring your left foot close to the toes of your opponent's left foot. (#3)
3. Put your buttocks up against the fronts of your opponent's thighs. Use your buttocks as your support point. (#4)
4. Straighten both elbows, and without relaxing the upward pull of your right hand, pull both hands straight down, and throw your opponent right in front of you. (#5-6)



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### Special hints

Hold your opponent's left lapel high but close to the front. Ward off your opponent's outstretched left hand with your right hand as you come diagonally left forward. At the same time, pull him with an upward motion. The proper timing for the attack is when your opponent comes forward on his right foot.

### Defenses

1. Swing your upper body to the right, and shake free of your opponent's pulling hand.
2. Lower your body to the rear, and pull your opponent down to the rear. (#7)
3. From behind swing your left foot around, and hook your opponent's left foot. (#8)



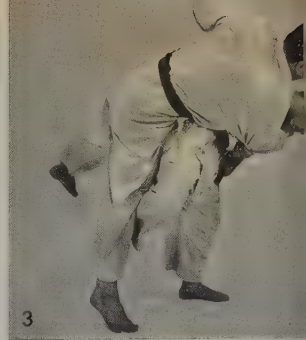
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## HANE-GOSHI (hip spring)

### General gist

During his stay in the United States, from 1902 to 1909, Yoshiaki Yamashita, one of the earliest men to teach judo abroad, instructed President Theodore Roosevelt, while his wife Fudeko Yamashita lead some of the most prominent American wives in judo training. Because Yamashita from time to time suffered pains in his right knee, he usually performed hip techniques with his right leg slightly bent. He has said, however, to have been very good at them.

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Lightly pull your opponent to his left front with your right hand. Matching the two actions, bring your right foot to the rear.
3. When you do this, your opponent will come to his left front on his left foot.
4. Maintaining continuous rhythmical movement, with the idea of separating his right hand from his body slightly with your left hand, open your body to the left, and swing your left foot to the rear. This will force your opponent to quickly advance his right foot to his right front. Let your right wrist remain turned around naturally, and match its movements to the pull of your left hand. (#2)

### The attack

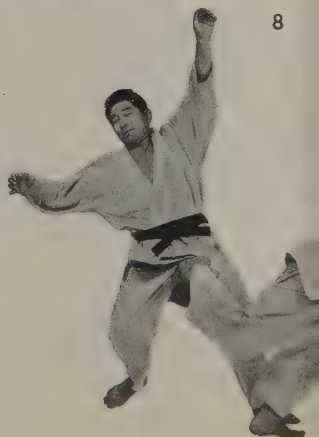
1. The instant your opponent brings his right foot forward, step in between his feet with your left foot, heel first.
2. After you do this, your toes should be pointing in the same direction as your opponent's right foot.
3. Your right leg should be naturally and slightly bent. Keep your buttocks tight against his abdomen, and let the outside of your right leg contact the inside of his right leg. (#3)
4. With a snap, straighten your left knee, and bounce your opponent up and straight back. (#4)
5. Twist both your head and your upper body to the left, and using the action of both arms, throw your opponent. (#4-6)

### Defenses

1. Twist your body to the right, and shake free of your opponent's left hand. (#7)
2. Hook the front of your opponent's left ankle with the instep of your left foot. (#8)



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## UCHIMATA (thigh throw)

### General gist

The *uchimata* falls into two types: one considered a leg technique, and the other—the one presently more popular—considered a hip technique. We shall explain the hip version, in which you force your opponent off balance to the front, slide your left leg between his legs, stretch your right leg out, and riding his groin area on your buttock, bounce him up and throw him down.

### The right moment

1. The two of you are in the right natural position, and your opponent comes forward on his right foot.
2. He has pulled his right foot back.
3. He is standing with legs spread ready to resist you.

### Preparatory moves

1. After the opening right natural position, your opponent has assumed something like a self-defense posture with his legs spread wider than usual and his upper body bent forward. (#1)
2. Pulling with both hands, force him off balance to his right front.

### The attack

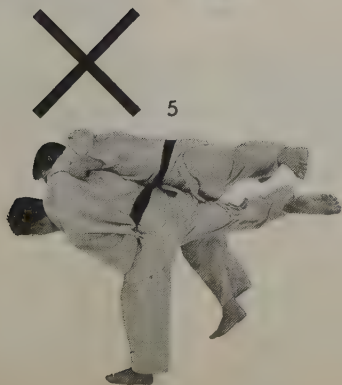
1. At this instant, leaving your right leg stretched out naturally, bend your left knee slightly, and thrust your left foot, heel first, deep between your opponent's legs. Ride his thigh on your hips. (#2)
2. Keeping the back of your right thigh tight up against his inner right thigh, straighten out your left knee, bounce your opponent off the ground on your thigh, and twisting your upper body sharply to the left, roll him off and down. (#3-4)

### Special hints

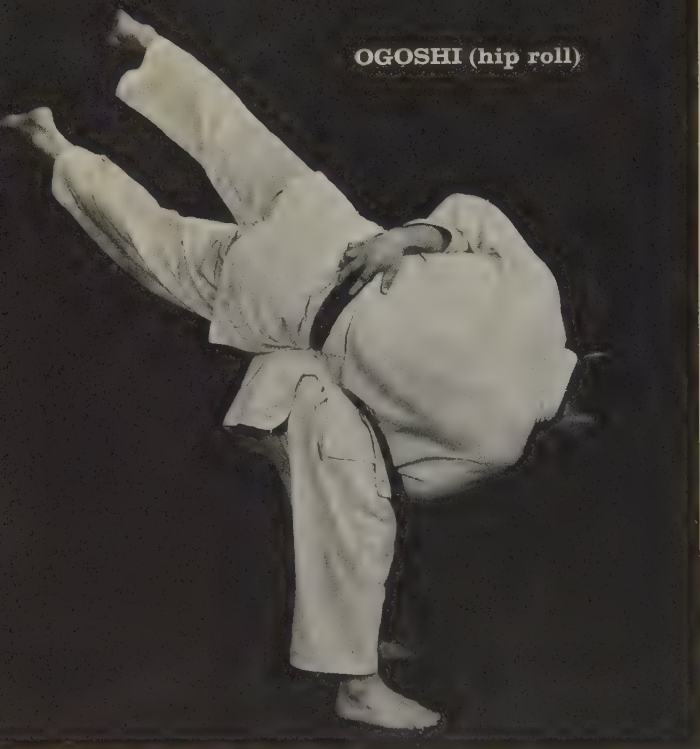
Remember to drive your left leg back between his legs with the idea that this is the beginning of a continuous motion that will also carry your right leg back to his inner thigh. Manipulate your right buttock so that it spreads his legs and so that he is riding on it thoroughly. (#2)

### Key points

1. If you do not put your leg deep enough between your opponent's legs, you run the danger of striking him in the testicles and hurting him. (#5)
2. A strong pull with both arms will insure your getting your left leg in far enough.
3. It is very dangerous to attempt to wrap your opponent around yourself and strain to throw him down.



## OGOSHI (hip roll)



### Preparatory moves

1. You and your opponent assume the right self-defense position. (#1)
2. Advance your right foot, and push your opponent backward.
3. Your opponent will resist and attempt to return your push.
4. When he does, pull him with your right hand so that he is forced to step forward on his left foot.
5. At the same time, bend your right knee slightly, and put your right foot on the inside of your opponent's right foot. (#2)
6. Keeping your right arm, from the fingers to the forearm, tight up against your opponent's buttocks, force him off balance straight forward. (#2)



### The attack

1. The instant your opponent leans over forward, pivoting on your right toes, twist your body to the left, and in a wide circle, pass your left foot behind your own right foot, and bring it down in front of your opponent's left foot. (#3)
2. Slip your right hip deep into him so that his body is close against you from buttocks to back. (#3)
3. Bounce your hips by using the spring action in both your legs. Pull hard down and to the front with your left hand, and keep your right hand tensed firmly. Throw your opponent down in front of you and to the left. (#4-5)



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### Special hints

Do not slacken the strength in your right arm till you have put your opponent on your hips and thrown him.

### Key points

If your opponent bends his body backward at the waist so that you cannot get your back tight up against him, the technique will not work. Be sure you keep a good pull in your right hand and in your left hand, and utilize the spring action in your hips.

### Defenses

1. Bend your knees, lower your hips, and lean your upper body backward at the waist. Shake your right arm free from your opponent's left hand with a strong snap.
2. Swing your left foot from behind to a spot in front of your opponent's left foot, and hook his ankle.
3. When your opponent thrusts his right arm to your buttocks area, stoop to the rear.

### Follow-up attacks

1. *Ouchi-gari* (p 80)  
When your opponent advances his left foot to defend himself, apply an *ouchi-gari*.
2. *Harai-tsuri-komi-ashi* (p 88)  
When your opponent swings around on his right foot from the front, move your right foot into a place where it will be easy for you to maintain your balance, and rapidly apply a left *harai-tsuri-komi-ashi*. (#1-5)
3. Grappling techniques (vol II)  
When your opponent is down, move straight into a grappling technique.



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## KOSHI-GURUMA (hip whirl)

### General gist

Grab your opponent behind the neck with your right hand. Ride him firmly on your hips. Twist your body, and using both hands, throw him down in front of you.

### Preparatory moves

1. Your opponent is in the natural position, and you are in the right natural position. (#1)
2. Step back on your left foot, and draw your opponent to his right front.
3. Your opponent will attempt to put up a fight by advancing on his left foot to his left front.
4. As you put your right foot to the inside of your opponent's right foot, let go of his left lapel. (#2)
5. Open your right hand, and in a motion from the front upward and to the rear of his left shoulder, slip your right arm deep around your opponent's neck. (#2)

### The attack

1. You are bent over right forward at the waist. Stretch your right arm out, and the minute you do, bend your right forearm, and get a hold on the back of your opponent's neck. (#3)
2. Pivoting on your left foot, turn your body to the left, and bring your left foot from behind your own right foot to the inside of your opponent's left foot. (#3)
3. Shove your right hip deep into your opponent's body. (#3)
4. Raise your hips, and as you twist your upper body, pull hard forward with your right hand and down with your left hand. Snap your head to the left, and whirl your opponent to the floor over your hips. (#4-5)



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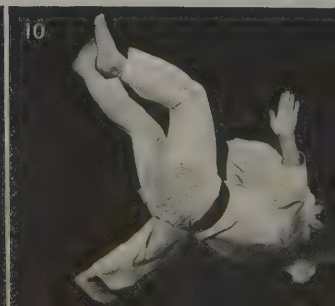
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## USHIRO-GOSHI (back-lift throw)

### General gist

Wrap your arms around your opponent from behind when he has come in for some sort of hip technique, raise him high in the air, and throw him to the floor.

### Preparatory moves

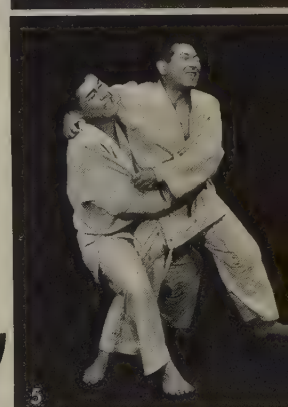
1. You and your opponent stand together in the right natural position.
2. Your opponent is trying to use a *morote-seoi-nage*. (#1)
3. As you lower your body to avoid his technique, wrap both arms around him at about hip height. (#2)

### The attack

1. Straighten your knees out, lift your body up and back, and raise your opponent off his feet. (#3)
2. As you take one step to the rear, using both hands, throw your opponent down directly in front of you. (#4)

### Special hints

Be sure you get a good firm grip on your opponent quickly as he bends his body backwards.



### Key points

You can use any number of ways to wrap your arms around your opponent, but he will be easier to lift if you keep his back tight up against your chest and abdomen. (#3 preceding page)

### Defenses

1. Quickly lean your upper body forward. (#1)
2. Stretch one leg out and in between your opponent's legs. (#2)
3. Grab one of his legs, and pull it up between your own.

### Counter attacks

1. *Sukui-nage* (p 50)  
Move quickly into this technique.
2. Pinning techniques (vol II)  
Take one of your opponent's legs, push him down backwards, and move immediately into a pinning hold.
3. Grappling techniques (vol II)  
Once you are down with a right *kouchi-gari*, rapidly get into a face-up position, and get your opponent in one of the grappling techniques. (#3-8)







**UTSURI-GOSHI (hip-shift)**



1 2



### General gist

Like the *ushiro-goshi*, this is another of the so-called *ura-waza* (or reversal techniques) in which, when your opponent comes in for an *uchimata*, a *harai-goshi*, an *ippon-seoi-nage*, or an *osoto-gari*, you reverse the action by riding him on your own hips and throwing him.

### Preparatory moves

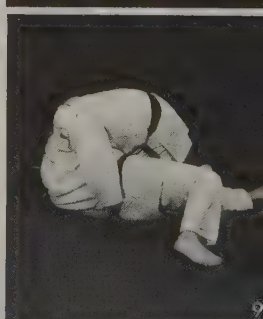
1. Both you and your opponent stand together in the right natural position.
2. Your opponent tries for an *uchimata*. (#1)
3. As you open your body out to the right, step in close to him. (#1)
4. Wrap your left hand around your opponent's hip, and with your right hand, get a new hold on the mid-outer area of his left sleeve. (#1)
5. Keep your left hip tight up against your opponent's left buttock. With both arms around him, thrust your own hips forward, and lift your opponent off his feet. (#2)

### The attack

1. As he comes down again, using both your hands and twisting your left hip to the right, in a continuous rhythmical movement, switch your opponent's body onto your own left hip. (#3-4)
2. Throw him from your hip down to the right. (#5-6)

### Special hints

You do not need to use a lot of power to lift your opponent. When he tries to return to his original position, smoothly and rhythmically lift him, and switch him, over to your hip.





### Key points

Though your opponent's actions or posture may make it impossible to switch him onto your own hips as we have explained the move, if you wrap your arms around him, lift him, and switch him on your hip, swing your body to the right and throw him, the technique is still an *utsuri-goshi*.

### Defenses

1. Grip the back of your opponent's neck with your right hand. Put the back of your right foot against the inside of your opponent's right foot. (#15)
2. Put your right foot against the inside of your opponent's left foot.
3. Lean forward, and make your body too much dead weight to lift.

### Alternate throws

When your opponent has been unsuccessful with a technique like the *uchimata* or the *harai-goshi* and is attempting to return to his original position, try the following: Pull with your right hand, and push your opponent's left buttock with your left hand. As he moves forward to his left, seize the chance to wrap your left arm around his hips, move your left hip lightly in to him, and throw him down.

### Follow-up attacks

1. Pinning techniques (vol II)  
Move into a pinning hold position the minute your opponent is down. (#7-10)
2. *Ushiro-goshi* (p 72)  
Move into this technique when you are very close to your opponent's back.
3. *Ura-nage* (p 112)  
Move into this technique quickly if you find you are unable to lift your opponent.
4. *Okuri-eri-jime* (vol II)  
Switch into this technique when your opponent's defensive moves call for it.

### Counter attacks

1. Hold onto the back of your opponent's neck with your right hand. Wrap your right foot around your opponent's right foot from the inside.  
When you sense that your opponent is about to try to lift you off your feet, immediately apply an *ouchi-gari*. (#11-14)
2. *Ouchi-gari* (p 80)  
When you sense that your opponent is about to try to lift you off your feet, immediately apply an *ouchi-gari*. (#11-14)





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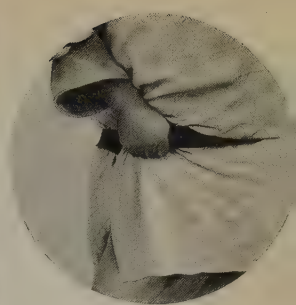
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## TSURI-GOSHI (lifting hip throw)

### General gist

In the *otsuri-goshi*, you move one hand over to the outside of your opponent's arm and seize his sash from behind. You then move the hip on the same side with the arm holding the sash into his body, ride him on that hip, and throw him. In the *kotsuri-goshi*, you seize





his sash from under instead of from above, his arm. Remember that this is the only difference between the techniques. If you happen to sense that your opponent is about to try an *otsuri-goshi* on you, it is effective to counter with the other version. Because grabbing and throwing your opponent by the sash is not a very easy thing to do, these techniques are infrequent in free-style fights and matches.

#### Preparatory moves

1. You and your opponent assume the right natural position.
2. Sometimes, if you try to force your opponent off balance by drawing him out on his right foot, he may try to resist and keep his own balance by stepping forward on his left foot. (#1)
3. When this happens, release your right hand, slip that hand under his left armpit, and putting your thumb on the inside, grab and pull on the back of his sash. (#2, 6)
4. He will try to resist by moving his hips to the back. Pull all the more with your right hand, and using that hand in conjunction with the pull of your left one, force him off balance forward.

#### The attack

1. Bring your right foot to the inside of his right foot, pivot on your right toes, and swing your left foot to the rear. (#3)
2. Keep your back and hips tight up against your opponent's abdomen and chest. (#3)
3. Pulling with your left hand, and pulling and lifting with your right hand, flip your opponent to the front by bouncing your hips up. (#4-5)

#### Special hints

Be careful not to let your opponent get away by lowering his upper body.

#### Key points

Do not forget the suspending action and try to throw your opponent rapidly by bending your own upper body forward.

#### Defenses

Open your body out to the right, and shake off your opponent's left hand.






**KOUCHI-GARI**  
(small inside clip)

p. 84



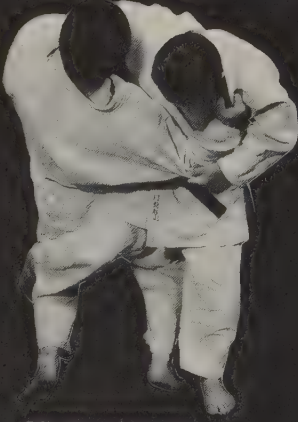
**SASAE-TSURI-KOMI-ASHI**  
(lifting-pull throw with supporting foot)

p. 86



**DEASHI-BARAI**  
(forward foot sweep)

p. 92



**OSOTO-GURUMA**  
(big outside whirl)

p. 100



**KOSOTO-GARI**  
(small outside clip)

p. 99



**KOSOTO-GURUMA**  
(small outside whirl)



**OKURI-ASHI-BARAI**  
(assist foot sweep)

# 4

## LEG TECHNIQUES



**OUCHI-GARI (big inside clip)**

p. 80



**KA-GURUMA (knee whirl)**

p. 102



**ASHI-GURUMA (leg whirl)**

p. 104



**O-GARI (outside clip)**

**OGURUMA (big whirl)**



**HARAI-TSURI-KOMI-ASHI (sweeping pulling-lift throw)**

p. 88



## OUCHI-GARI (big inside clip)

### General gist

Use this technique often when your opponent is standing in a self-defense position open to the side with his legs spread wide. It is even more effective if he is leaning backward at the waist. You actually clip your opponent's foot with the foot you are not using as a support. He will fall over backwards.

### The right moment

1. Your opponent has stepped to your rear right on his left foot and is about to put all his weight on that foot.
2. Your opponent is in the position described in general gist with his weight on both heels as he is about to step back.

### Preparatory moves

1. You and your opponent stand together in the right natural position. (#1)
2. In a continuous rhythmical movement step diagonally left forward on your left foot. With a large lifting pull of your right hand, force your opponent to come forward in a circular motion from his left front to your own right rear. (#2)

### The attack

1. Your opponent will bring his left foot forward and attempt to put it down on the floor.
2. When he does, instantaneously twist your hips to the right, and bring your right foot, heel first, between your opponent's legs. Put the back of your knee against the back of your opponent's left knee. (#3)
3. Clip diagonally to your rear with your right foot, sliding your toes across the floor. As you swing your clipping leg back, twist your hip wide from the right to the rear. (#4)
4. Without slackening the pull of your left hand, push your opponent to the left rear with your right hand, and clip his foot so that he falls backward. (#5)

### Special hints

You do not clip upward with your right foot but lower your hips so that you actually make the clipping motion with your hips.



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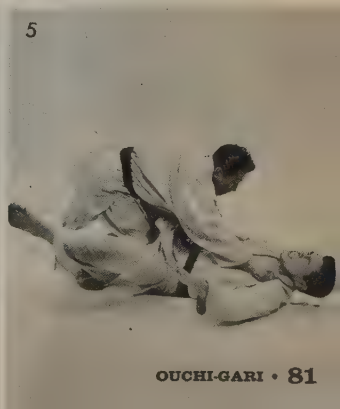
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#### Key points

1. If you drive your right knee straight in you run the danger of striking your opponent in the groin and injuring him.
2. Be sure you do not slacken the pull of your left hand as you push with your right.







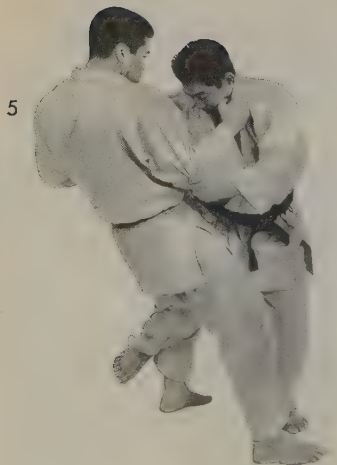
### Defenses

1. Pull your right leg back, and pulling with your right hand and pushing with your left, twist your opponent around to your own right side. (#1)
2. Tilt your head forward, lift the foot that is about to be clipped, and avoid your opponent's attempted technique. (#2)
3. Twist your body sharply to the side under attack, and lie face down.

### Alternate throws

1. If instead of coming out as you want him to, your opponent attempts to return your push to the rear, in a continuous movement put your left foot between his feet near the very middle, and using both hands push him backward so that he loses his balance and puts all his weight on his heels. Then clip his left foot with your right foot, and down him. (#3-5)

*Note:* Be sure that he does not raise your body forward.





## **OSOTO-GARI (big outside clip)**

### **General gist**

Force your opponent off balance to his right, put your left foot to the side of his right foot—his support foot—, and deliver a wide clip to the back of his right calf with your right foot. He will fall backward.

### **The right moment**

1. You are in close to your opponent and can force him off balance.
2. You pull your opponent in to you and force him to advance one of his feet.



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### Preparatory moves

1. Stand together in the right natural position. (#1)
2. In the original position, push your opponent, and advance your right foot a little so that he steps back to his rear left on his left foot. (#2)
3. When your opponent attempts to push you back, lightly bend your left knee, and bring your left foot, toes first, around to the outside of your opponent's right foot. (#3)
4. At the same time, pull your opponent forward to his left with your right hand, and in a small semi-circular motion, revolve in that direction yourself so that he moves to his right rear. (#3)
5. Keep your own left elbow tight against your body, and force your opponent to his right rear. (#3)

### The attack

1. As you twist your right hip to the left, slip your own right leg from the outside around to behind your opponent's right calf. (#4)
2. Tense the toes of your right foot. You should have your right calf up against his right calf. (#4)
3. Pull with your left hand, push with your right, and matching this movement with the clip of your right leg, down your opponent to his right rear. (#5-6)

### Special hints

1. When you push your opponent lightly, if he attempts to return the push, do not resist him. Let him come forward as he wants.
2. Do not slacken the pull of your left hand as you bring your left foot to the outside of your opponent's right foot. Even people who are advanced in judo techniques find the proper use of the left hand in this throw difficult.

### Key points

1. Be sure you keep your right side tight up against your opponent's right side.
2. The minute your advancing left foot touches the floor, clip and down your opponent with your right foot.



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### Alternate throws

1. Stand together in the right natural position. Apply the move when you have made your opponent step forward on his right foot.

Make your opponent step to his rear on his right foot, and lean his upper body slightly forward so that he is in the left natural position. Slacken the pushing movement of your right hand. Keep your left hand tight up against your left side, little-finger side closest in. The split second your opponent advances his right foot slightly, bring your own left foot into a position slightly behind his right foot. Down your opponent by clipping wide with your left foot at the instant his right foot touches the floor. (#7-11)

2. Use a left *osoto-gari*.

If you have tried a right *osoto-gari*, but your opponent has stopped you by stepping back on his right foot into a left natural position, leave your right hand in at your right side, move your right foot straight in parallel to and to the left side of your opponent's left foot. Down your opponent by clipping his left leg from straight behind with your left foot. (#12-16)



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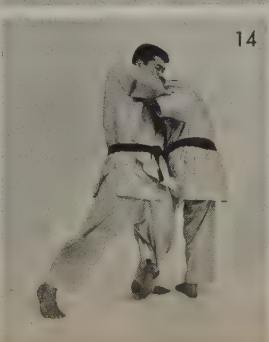
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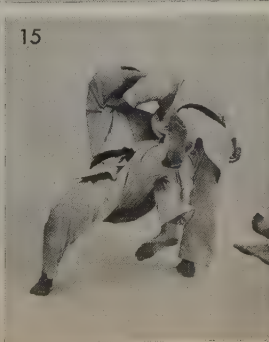
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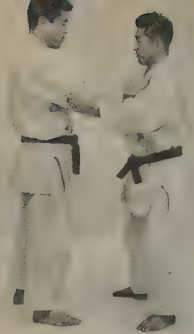


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## SASAE-TSURI-KOMI-ASHI (lifting-pull throw with supporting foot)

### General gist

We can imagine that this throw has been around for a good while since a story has it that, in 1893, shortly after the founding of the Kodokan, Yoshiaki Yamashita (tenth *dan*) held a world wide jujitsu meet at the Japanese Police Ministry and made dazzling use of it. Recently, Anton Geesink (Kodokan sixth *dan*) has gained international recognition for his brilliant execution of the *sasae-tsuri-komi-ashi*.



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### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Pull your left foot back slightly. Pull with your right hand, and draw your right foot back to the rear right side to force your opponent off balance to his left front. You and he will temporarily assume something like a left natural position. (#2)
3. He will not like this position and will try to return to his original one. When this happens, as you slacken the pull of your right hand, put your right foot in near his left toes.
4. Strengthen the pull of your left hand, and draw him in a high outside motion to his right front. (#3)
5. Make your right-hand push assist your left-hand pull.

### The attack

1. Your opponent will try to recover his balance by advancing his right foot.
2. When he does, stretch your left foot straight out, and stop his right foot by propping the sole of your left foot against the front of his shin slightly above the ankle. (#4, 7)
3. Pivoting on your right toes and pulling with your left hand, rotate your body in a big swing to the left. With the push of your right hand, you can force your opponent's body to lean forward as straight as a ramrod. (#4)
4. Using a variety of raising and turning actions, turn your opponent around till you stand where he originally did and vice versa. When these movements force him completely off balance, throw and down him. (#5-6)

### Special hints

The life of the technique is the pull you have with your left hand; you absolutely must not slacken it. We have already said that you should be closer to your opponent in this technique than you would be for a *hiza-guruma*. Keep your left hand well away from your own body as you pull wide. If you cannot control your opponent's foot with your left foot, lower yours temporarily to the floor, once again use your right foot as we have explained, and try using the sole of your left foot to gain control a second time. Throughout all this, maintain the pull of your left and the push of your right hands.

### Key points

As you pull with your left hand, keep it away from your body.



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**HARAI-TSURI-KOMI-ASHI** (sweeping pulling-lift throw)



### General gist

The preparatory moves for this technique are the same as those for the *sasae-tsuri-komi-ashi*, but the attack is different. In the *sasae-tsuri-komi-ashi* you use either your opponent's withdrawn or advanced foot as a pivotal point for the throw, but in the *harai-tsuri-komi-ashi* you use a sweeping action of one of your feet against one of his. In the *sasae* version you use a big motion to force your opponent off balance. In the *harai* version you use a small motion and an instantaneous sweep.

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Release your right hand, and get a new hold with it on the mid-outside of your opponent's left sleeve. Force him off balance to his front right by pulling with both hands. Lower your own upper body a little. (#2)
3. Your opponent will resist and step back on his left foot to pull you forward. (#3)

### The attack

1. At this moment, relaxing the pull of your left hand, put your left foot close to your opponent's right toes. (#4)
2. Simultaneously, turn your left hand at the wrist as if to pull your opponent, and with your left hand helping your right hand, force him off balance to his left front. (#4)
3. Sweep upward into your opponent's left instep with the sole of your right foot. (#4)
4. Pull down with your right hand, and throw him. (#5)

### Special hints

Be sure you force your opponent to put all of his weight on his left foot. Sweep with the action of your hips, not with your toes alone.

### Key points

1. Your left foot should be in front of your opponent's right foot. Putting it on the outside or too far on the inside of that foot is bad.
2. You can begin the technique with your left hand holding your opponent's right sleeve at about mid-inside.

### Defenses

1. Lower your hips, twist your body to the left, and slightly bend your knees. (#6)
2. When he tries to pull you right forward, advance your left foot a little, and push your opponent with your right hand.







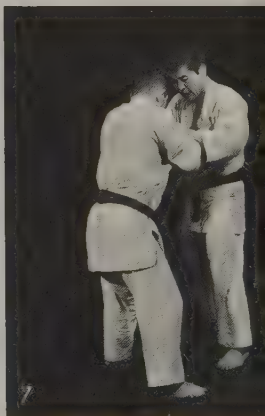
## OKURI-ASHI-BARAI (assist foot sweep)

### General gist

In this technique you assist your opponent to continue moving in the direction he is following, force his legs together to the side, and down him.

### Preparatory moves

1. Stand together in the right natural position.
2. As you use both arms to force your opponent off balance to his right side, take a step on your left foot to your own left side.
3. If your opponent tries to pull you to the right, you will be unable to use this technique as we are explaining it here.
4. Your opponent will resist being pulled and attempt to move to the left by bringing his right foot in to his left foot. (#1)
5. At this instant, without relaxing the pull you have with both hands, bring your right foot—heel pointed slightly out—to a position a little on the inside of your opponent's left foot. You should be standing dead in front of your opponent and facing him.
6. Lifting in a round movement up and out with your right hand and slightly up and out with your left, force your opponent off balance to his right side.





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### The attack

1. Turn your left foot over, and with the sole of it striking a little lower than your opponent's ankle, sweep him fast and low in the direction from which he is leaning. (#2-3)
2. Pull your left hand straight down, and using your right hand as an assist, sweep in a straight line, and down your opponent to the side. (#4)

### Special hints

Using your right hand's lifting pull together with your left hand's pull is the most important point in the technique. Leaving your own right foot advanced, sweep his right foot to his left so that his body becomes one straight unit, like a ramrod. Let him up and down for the throw just as if he were riding a wave.

### Key points

1. When you sweep with your left foot, do not bend your hips, but perform the action more with the idea that your hips are thrusting forward.
2. Execute the sweep not in a quick strike then a fast breakaway, but with the idea that the little-toe side of your foot is in contact with your opponent's right foot to the very end.

### Defenses

1. Spoil your opponent's left-foot sweep by raising your right leg. (#5)
2. Bend your knee, and lower your hips. (#6)



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### **DEASHI-BARAI (forward foot sweep)**

#### **General gist**

As the name of this technique implies, you turn the sole of your own free (not supporting) foot outward and sweep with it against your opponent's advanced forward foot.





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### Preparatory moves

1. Stand together in the right natural position. (#1)
2. First take one step lightly backward on your right foot as you pull your right hand. At about the same time, when your opponent follows your lead and steps forward on his left foot, relax the pull of your right hand. (#2)
3. Step lightly back again to the rear right, leading your opponent with you. All of these motions require continuous smooth light execution. (#2)
4. When your opponent comes forward with his right foot to your inside, pull with your left hand, the wrist of which is turned so that the little-finger side of the hand is upward.
5. When your opponent has followed your lead forward, send your left foot to meet his right foot, and move naturally and lightly forward. The way you manage this move will have a great deal to do with the proper timing of the sweep.

### The attack

1. Your opponent attempts to put his right foot on the floor to the inside of your left foot. (#3)
2. At this instant, turn the sole of your left foot out. (#3)
3. Using the sole of that foot, sweep across the floor diagonally to your own right into your opponent's forward foot. (#4)
4. At the same time, pull straight down with your left hand in joint action with your right hand, and throw your opponent. (#5-6)

### Special hints

Pull with your left hand to bring your opponent's right foot to the inside of your left foot. Your left foot should move to meet his right foot. Sweep with the feeling that your left foot is going to pass by your opponent's right foot.

### Key points

Sometimes, according to the way you move your right foot, you will find that you might strike your opponent's left heel, but this will have no effect as a sweep to his foot.

### Defenses

1. If your opponent's sweep is too fast, push him to the rear, and force him off balance.
2. If his sweep is too slow, break his balance by pulling him forward.





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## KOUCHI-GARI (small inside clip)

### General gist

Like the *kosoto-gari*, which we shall discuss later, this technique involves throwing your opponent by clipping the back of his heel. In the *kouchi-gari* you use your right foot against his right heel from the inside.

### The right moment

1. Your opponent has just put his advanced foot to the floor and put his weight on it. At this moment he can neither step forward on that foot nor lift it lightly to spoil your technique.
2. Your opponent is about to step back and has all of his weight on his heels.

### Preparatory moves

1. Stand together in the right natural position. (#1)
2. Step to your own left rear side on your left foot, and pull your opponent with you.
3. Your opponent will follow and take a step on his right foot diagonally to his right front. (#2)
4. He will leave his upper body bent back and step wide forward on his right foot. Bring your own left hand to the inside of your body, and with your right hand, push your opponent to his rear right side. (#2)

### The attack

1. Your opponent will now have taken a big step forward on his right foot. (#3)
2. When he tries to put that foot to the floor, pivoting on your left toes, open your body to the left, bend your right toes well to the inside, and put your right foot (big-toe side bent in) on the inside of your opponent's right foot so that it strikes against the back of his heel. (#3)
3. Sliding your foot along the floor, clip his heel in the direction of his toes. (#4)
4. Push out with your right hand, do not relax the pull of your left hand, clip your opponent, and down him. (#5)

**Special hints**

The movement of your body on your left foot and the assist you get from the push of your right hand and the pull of your left hand are of great importance in making your opponent shift his weight to his advanced right foot.

**Key points**

The push of your right hand is not a push and a sudden breakaway; it should be a downward push. When you clip his heel, be sure you do not raise your right foot off the floor.



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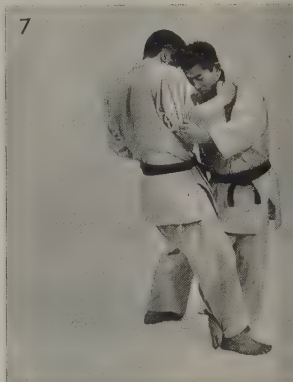
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### Alternate throws

1. You and your opponent are standing together in the right natural position, and your opponent has his legs spread fairly wide in an attitude of resistance. Pull with your right hand, and bring your right foot back to make your opponent come forward so that both his feet are on a straight line. He will have advanced his left foot in such a way that his body position is unstable and will try either to step back or to pull you and use some technique on you by putting his weight on his heels. Rapidly put your own left foot between his feet, and slide your right foot to the inside of your opponent's right foot. Clip his right heel with your right foot as you make use of both hands. You can then clip him and down him to the rear. (#1-4)
2. Stand together with your opponent in the right natural position. First put your right foot lightly forward, and push your opponent to the rear. Next, as you advance your left foot, push with your left hand, and force your opponent to withdraw his right foot. At this point, you and your opponent will be together in the left natural position. Pivoting on your right toes, open your body to the left. Pull your left hand into your body, and using your left foot in a wide circle around to a position behind your right heel. At the same time, push your opponent to his rear right with your right hand, and pull with your left. When he takes a big step forward on his right foot, clip his right heel with your right foot, and down him. (#5-8)



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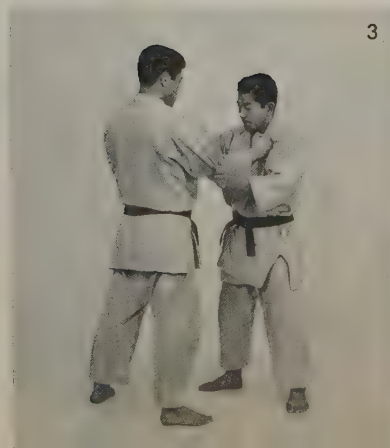
## Defenses

Spoil your opponent's clip by lightly raising to the front the foot he is going to clip. (#9)

## Counter attacks

1. *Hiza-guruma* (p102)  
Bend your leg to escape your opponent's technique, and switch into a right *hiza-guruma*. (#10-13)
2. *Sasae-tsuri-komi-ashi* (p86)  
When you are close to your opponent, raise your leg, and switch into a *sasae-tsuri-komi-ashi*.
3. *Deashi-barai* (p92)  
Spoil your opponent's technique by raising your right foot, put that foot back on the floor, and with your left foot sweep the right foot with which your opponent is trying to sweep you.
4. *Kouchi-gari-sukashi*  
Evade your opponent's *kouchi-gari* in such a way that the movement and force he generates works against him, and pulling with both hands, throw him.





## KOSOTO-GARI (small outside clip)

### General gist

In this technique you bend your foot into something like a scythe shape, clip from the outside to your opponent's heel, and down him. The preparatory moves are the same as those for the *deashi-barai*, but the attacks are as different as a sweep is from a clip.

**Note:** The two most common clipping methods

1. The pulling clip, in which you bend your toes inward like a scythe and pulling your foot in a glide over the floor clip and pull your opponent's heel in the direction of his toes. (#1)
2. The raising clip, in which you use the sole of your foot to clip your opponent's foot upward. (#2)

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#3)
2. Your opponent will put his right foot a little far out in front and steady it.
3. He will then pull you in his attempt to use some technique or another.
4. As you pull your opponent with both hands, put your left foot outside of his right foot, and point your heel outward. At the same time, bring your right foot in to your left foot. (#4)
5. When you have forced your opponent off balance to his right rear, open your body so that it faces your right. (#5)

### The attack

1. Bend your left foot inward like a scythe.
2. Clip your opponent's right heel with a pulling clip by gliding your left foot across the floor in the direction of his toes. (#6)
3. Pull down with your left hand, and using your right hand in conjunction with that pull, down your opponent. (#7)

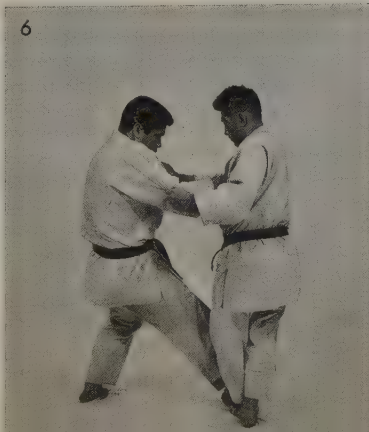
### Special hints

Be sure you do not relax the pull of your hands as you move close into your opponent. You will have the feeling of going along with your opponent's attempt to return your pull, but do not let him raise you off balance.

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## KOSOTO-GAKE (small outside hook)

### General gist

On January 28, 1915, Hidekazu Nagaoka (tenth *dan*) left his native village in Okayama, came to Tokyo, and first rapped on the door of the old Kodokan in Kami-niban-cho. Since childhood, he had studied with a Kito jujutsu group in the fields of his home town, but his training there had centered around only the *uki-goshi* and the side fall techniques (*yoko-sutemi*). In practice in those days the students would always stand together in a right position, and one would always slip his right hand under the left armpit of his opponent, as the custom of their school of combat held.

In those days, at the old Kodokan, the practice methods were very different from what Nagaoka had been accustomed to in Okayama. No one trained by slipping his hand under his opponent's armpit. Nagaoka thought about this a while, and decided that he would get nowhere doing things the way the Kodokan students were doing them. The only trouble was that since he could easily down his opponents using the old Okayama method, no one would be his partner. Troubled, Nagaoka stopped his training for a while and just sat in the corner of the training hall observing what the other students did—by the way, a very good training method in itself. One day, it came to him that as the opponent stepped forward and stepped backward, he always had to put his weight on one foot or the other at a given time. Nagaoka thought, "What if one were to hook and pull on the foot that bears the weight?"

This was the first hint for the *kosoto-gake*. He then went on to study ways to hold your hands, the places to put them, the ways to move your feet, the way to force your opponent off balance in this technique, the proper moment to apply the hook, and other features of the technique from many different angles. The result of his study was his own invention, the *kosoto-gake*.

### The right moment

The best time to use the technique is always when your opponent has tensed his body and is leaning backwards with his weight on one of his heels. You may use it against either his advanced or his withdrawn foot.

### Preparatory moves

1. Your opponent is in the right natural position, and you are in the left natural position. Take the mid-outer area of his left sleeve in your right hand and the inside of his right sleeve in your left hand. (#1)



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2. As you attempt to make your opponent lean to his right front, withdraw your left foot. You and he should be facing each other practically straight on. (#2)
3. Your opponent will step forward on his right foot to resist your move and will attempt to pull you back toward him. (#2)
4. At this instant, rapidly pull down with your right hand, and in a circular motion, step in on your left foot so that its toes are close to the inside of your opponent's foot and so that your heel is turned slightly out. (#3)
5. At the same time, together with the movement of your left foot, swing the sole of your right foot around to where it rests tight up against the instep of your opponent's left foot just below the ankle. (#3)
6. Force him off balance to his left rear. (#3)

#### The attack

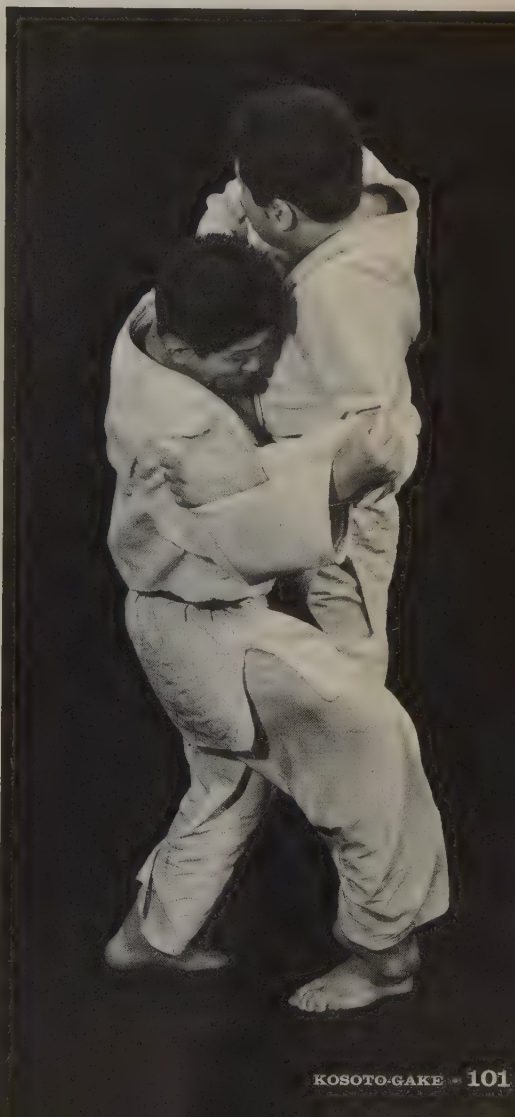
1. As you rock his body with both hands, slide his left foot up with the sole of your right foot. (#4)
2. Use all of the forces of both feet and both hands to down your opponent to his left rear. (#5)

#### Special hints

Stepping in as a part of a continuous rhythmic momentum and using the pull of your right hand and the push of your left hand are the factors that enable you to force your opponent off balance to his left rear.

#### Key points

Depending on the case at hand, you will sometimes find it convenient to use your right ankle.





## **HIZA-GURUMA (knee whirl)**

### **General gist**

Brace the foot of your non-supporting leg on your opponent's kneecap area, and using that foot as a fulcrum and putting both hands into action, whirl your opponent in a semicircle over and down.

### **The right moment**

1. Your opponent has one leg forward.
2. Your opponent has one leg pulled back.





1



2



3



4

### Preparatory moves

1. Stand together in the right natural position. Leading your opponent out to force him off balance, beginning on your left foot, take two or three *tsugi-ashi* steps lightly to the rear. (#1)
2. Your opponent will follow your lead and take two or three *tsugi-ashi* steps forward beginning on his right foot.
3. He will then take a slightly wider than usual step forward on his right foot, lean his upper body forward, and put all of his weight on his advanced foot.

### The attack

1. When this happens, keep a good firm pull on both hands. (#2)
2. As you pull him toward you, pivot on your right toes, open your body to the left, and bring the bottom of your foot up to where you can put it on his right knee from the front. (#2)
3. As you open your body farther and farther to the left, use a pushing motion with your right hand.
4. Your opponent will soon be unable to support his body any longer.
5. At this point, tense the little-toe side of your left foot, and press it down into your opponent's knee as if you intended to bend and break his leg. (#3)
6. Maintaining a flowing rhythmical motion throughout, give a strong pull with your left hand, and down your opponent. (#4)

### Special hints

The pushing motion of your right hand is very important. When you pull with your left hand, keep your arms a good distance away from your body.

### Key points

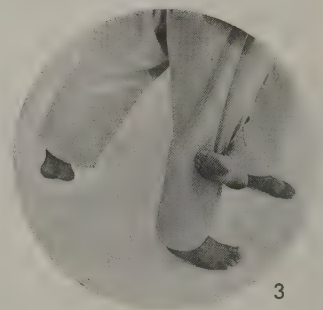
Do not bend your body in at the waist. Do not kick at your opponent's knee; use your foot braced there as a support only. (#6)

### Defenses

Once you have lost your balance, of course, escape is impossible, but before the technique has advanced that far, push your opponent back to the right and off balance with your left hand. (#5)



5



## ASHI-GURUMA (leg whirl)

### General gist

In this technique you stand together with your opponent in the right natural position. First you force him off balance to his right front, then you stretch your right leg out diagonally straight as a rod so that the area from your thigh to your calf comes in contact with the area between his right thigh and knee. You then pull with your left hand, and push down with your right as if you were going to whirl him around. Using your right leg as the pivot point, force your opponent around and down to your left side. Though the form of the technique resembles that of the *harai-goshi*, the attack step is entirely different.

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Beginning on your left foot, take one or two *tsugi-ashi* steps to the rear, and draw your opponent along with you.
3. He will follow along nicely in a smooth rhythmical movement.
4. When he is about to put his advancing right foot to the floor, pull fast and strong with your left hand.
5. Your opponent will then bring his right foot to his left, lean his upper body to his right front, halt his advanced foot, and lean over straight as a rod. (#2)



3



4



5

### The attack

1. Without relaxing the pull of your left hand, pivot on your left toes to open your body to the left.
2. Stretch your right leg straight out, and tense your toes. Bring the back of your foot from the front into contact with the side lower area of your opponent's right knee. (#3)
3. Push your right hand in the direction of your opponent's right front.
4. Apply an upward kneading action to the outside of his right knee with the outside of your right foot. (#4-5)
5. Pull hard and fast with your left hand, and down your opponent to your left side.

### Special hints

Be sure the movement of your right foot is in harmony with the pull of your left hand and the push of your right hand.

### Key points

As you pull from the outside, be sure you use an outward rounded motion and that you maintain a continuous flowing movement.

### Alternate throws

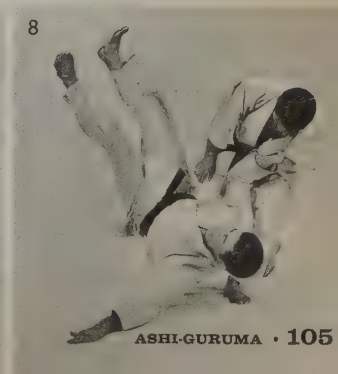
1. Force your opponent off balance by using the preparations step for the *harai-goshi*, and move in shallow for an *ashi-guruma*.
2. Stand together with your opponent in the right natural position. Before too long, your opponent will draw his right leg back and get into the left natural position. When he does, open your left arm wide to the outside, and force your opponent off balance to his right front. Bring your left foot in close to your opponent's left toes. Push with your right hand, and gradually pull your left one so that your opponent is forced off balance and must lean from his right front to his right front outside. Put the back of your right ankle—which is tight up against your opponent's right knee—into action, and pulling with your left hand, throw him. (#6-8)



6



7



8





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## OSOTO-GURUMA (big outside whirl)

### General gist

You stand together with your opponent in the right natural position, and both of you are working with both arms to try to find a way to force each other off balance. You will have a chance to use this technique if your opponent leans straight back and puts his weight on his heels. When this happens, slip the back of your right thigh up against the back of his right thigh, and cross the lower part of your right leg diagonally in back of his left leg. Lift his body up with both hands, force him over backwards, and whirl and throw him using your own right leg as a pivot point.





4



5



6

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Give your opponent a strong pull with both hands to his right front. (#2)
3. When he attempts to resist by pulling you to him, slip your left foot deep behind his right foot from the outside. (#3)
4. Pull your left hand in to your body, and push your opponent straight back with your right hand. (#3)

### The attack

1. Simultaneously stretch your right leg out straight.
2. The back of your right thigh should be against the back of your opponent's right thigh, and your ankle should strike him in the left calf. Be sure you put your leg in deep and on a slant. (#4)
3. As you pull with your left hand, push with your right one. (#5)
4. Sweep your opponent's legs up with your right leg, and throw him straight backward. (#6)

### Special hints

Keep your head lowered, and keep advancing your left foot until your opponent is down.

### Key points

Be sure you thrust your right leg boldly and deep behind your opponent.

### Defenses

1. Draw your right foot back, twist your body to the right, and pull your opponent downward with both hands. (#7)
2. Do the same, but push your opponent away with both hands.

### Alternate throws

1. As a follow up with an *osoto-gari*. Try an *osoto-gari* on your opponent. If he tries to get away by lightly lifting his right leg to the front, stretch your right leg out so that it contacts his legs as in the basic technique. Throw him in the way we have already explained.



7



**TOMOE-NAGE (round throw)**  
p 110



**UDE-GAESHI (arm reversal)**



**UKI-WAZA (floating throw)**  
p 116



**TANI-OTOSHI (valley)**



**SUMI-GAESHI (corner reversal)**  
p 114



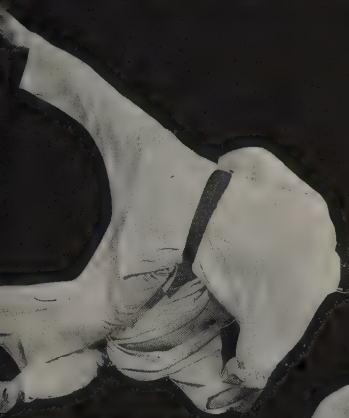
**YOKO-GURUMA (side whirl)**  
p 120



**YOKO-OTOSHI (side drop)**  
p 122

# 5

## REAR-FALL THROWS SIDE-FALL THROWS



**NO-WAKI** (field fall)

**HIKKOMI-GAESHI**  
(back fall reversal)



**YOKO-GAKE** (side hook)

p. 118



**YOKO-WAKARE** (side separation)



**URA-NAGE** (inside-out throw)

p. 112



## REAR-FALL THROWS

### TOMOE-NAGE (round throw)

#### General gist

This is another of the techniques which clearly illustrate the advantage judo gives a small man over a larger one who relies on his strength alone. You take a back fall so that you are lying face-up, and as you do so, you throw your opponent in a rolling movement far behind your head.

#### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Push him lightly to his left rear. (Incidentally, it is a good idea to take the mid-outer part of his left sleeve in your right hand from the very beginning.) (#2)
3. When your opponent reacts by returning your push, step back on your right foot, and pull his left hand with your right hand. (#3)
4. Bend your knees slightly, and lower your hips a little. (#3)
5. Pull your opponent with a lifting pull lightly so that he comes into a natural position, then force him off balance forward. (#3)

#### The attack

1. Let him think that you are going to step back slightly on your left foot, then put that left foot deep between his legs.
2. Step straight in, then fall in such a way that your buttocks come in contact with your left heel. (#4)
3. Bend the toes of your right foot back, bend your knee, and let the sole of your right foot come lightly into contact with your opponent's lower abdomen. (#4)
4. Take a fall straight back, stretch your right knee out, and pulling with both hands, throw your opponent in a rolling motion over and behind your head. (#5)

#### Special hints

When you have forced your opponent off balance to the front, naturally move into a backward fall.

#### Key points

1. Be sure you pull your chin in when you step forward on your left foot.
2. When you roll your opponent over, pull both hands to just above your face and as if you were pulling them to the back of your head, then snap your hands downward at the wrists so that they end up out to the sides of your ears.





# **Defenses**

1. Before he has a chance to get the technique on you, force him off balance by jumping in to him. (#6)
2. Shake away your opponent's right (left) foot—the one he has in your stomach—by twisting your body.
3. Lower your hips, bend your knees, and thrust your lower abdomen forward.





1



2



3

## URA-NAGE (inside-out throw)

### General gist

For this technique wrap your arms around your opponent's hips either from the front or from the side, and taking a fall to the back or side yourself, throw him over your head or to the side.

### Preparatory moves

1. Stand together with your opponent in the right natural position. Stepping forward on your right foot, get a grip on your opponent's right wrist from the inside with your left hand so that you can completely control his right hand. (#1)
2. He will try to shake away his captured hand, then suddenly release it.
3. At the same time, advance your left foot from his right side to his right rear (not too deeply), lower your hips, and put your body tight up against his. (#2)
4. The left side of your chest should contact his body from his right hip to under his right arm. Wrap your left arm around his buttocks, and put your right hand, fingers pointed up, palm down, on the right side of his lower abdomen. (#2)

### The attack

1. As you slide your right foot in front of his right foot, suddenly lower your hips, and scoop your opponent up as if you were going to stretch him out on your left shoulder. Bend his body backwards.
2. When your opponent's feet leave the floor, with the idea of lowering your body slightly, fall back. (#3)
3. Throw your opponent straight behind you over your left shoulder. (#4)

### Special hints

1. The minute you wrap your arms around him, lift your opponent up.
2. Keep a good tight hold on him with both arms.

### Key points

Be sure you pull your opponent by the left hand as he falls to prevent your being right under his body when he lands.

### Alternate throws

When your opponent comes in for a right hip technique, step to his left side on your left foot, and move in close to him from behind. Quickly lower your hips, wrap your arms around your opponent, and holding his left thigh with your left hand and his left lapel with your right hand, bend your body well back and lift him. Face your body slightly left, and as you fall back, open your body to the left, and throw your opponent to the left side. (#5-8)



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### Defenses

1. Bend your upper body over forward so that your opponent cannot lift you.
2. Lower your hips, and hook your opponent's right heel from behind with your right foot. (#9)
3. If your opponent has his arms around you, release both your hands, twist your body to the left, and bending over forward, put both hands on the floor so that he cannot lift you.



9





## SUMI-GAESHI (corner reversal)

### General gist

In this technique you stand together with your opponent in the right self-defense position, pull him off balance to his front, take a fall straight back, and with the back of your right foot in the area from his left inner thigh to his left buttock, lift him off the floor, and throw him over your head and down to the rear left.

*Note:* Be sure you always hold your opponent's sleeve and throw him to your side, because if you do not he may seriously injure his neck when he falls.

### The right moment

Your opponent is off balance to his front with both of his legs on a straight line.

### Preparatory moves

1. Stand together in the right self-defense position. (#1)
2. As you pull with your right hand and step back on your right foot, force your opponent to step forward to his left front on his left foot. When he does so, you should both be facing left. (#2)
3. As you pivot on your right foot and open your body to the left, take a big step back on your left foot, and pull your opponent to his right front. (#3)
4. At the instant he puts his right foot to the floor, raise and pull him off balance with both hands. (#4)

### The attack

1. Slip your left foot deep between his legs, heel first, so that it falls in front of your own right foot. (#5)
2. Take a fall straight back. (#5)
3. As you do so, bring your right shin into his inner left thigh so that the back of your foot hooks around his left buttock. (#5)
4. Raising him from below with your right leg and using the pull of both hands, throw your opponent over your head and to your left. (#6)



7

8





### Special hints

Be sure to slide your left foot between his legs as you force him off balance by making him advance his right foot.

### Key points

If you begin from a right position, use your right leg to lift your opponent; use your left one if you begin from a left position.

### Defenses

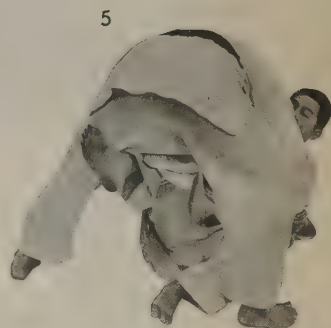
Though this is a difficult technique to escape, if when he has brought you to the left front, you stoop and take an extremely wide step on your left foot, you can force your opponent off balance. (#7-8)

### Follow-up attacks

1. *Yoko-otoshi* (p122)  
Step in on your left foot to your opponent's left side, take a fall, and down him with a *yoko-otoshi*. (#9-12)
2. *Uki-waza* (p116)  
Step well back on your left foot, pull your opponent off balance thoroughly to his right front, take a fall, and use an *uki-waza*.
3. *Hikkomi-gaeshi*  
If your opponent steps very wide on his left foot, release your right hand, and as you hold both his right arm together with his left hand, use a *hikkomi-gaeshi*.

### Counter attacks

1. *Tani-otoshi* (p124)  
If your opponent attempts to pull you forward to your left, remain as you are, and move into a *tani-otoshi*.
2. *Soto-gake*  
Apply a right *soto-gake* against your opponent's support (left) foot.





## SIDE-FALL THROWS

### UKI-WAZA (floating throw)

#### General gist

At some stage or another, the *uki-waza* became the best known of the side fall techniques (*yoko-sutemi-waza*). So well known is it, in fact, that some people consider the word *uki-waza* simply another term for side fall techniques. Men who can skilfully execute both the right and left versions of this technique deserve to be called genuine judo masters.

The basic *uki-waza*, in keeping with the nature of throwing techniques, has you stand together with your opponent in the right self-defense position then take a fall to the rear and throw your opponent behind you over your left shoulder. In free-style matches (*randori*) we begin the technique from the right (left) natural position.

#### The right moment

The very best opportunity for this technique is when your opponent is in a tight spot because you have led him forward and off balance to his right front outside.

The two ways to perform this technique are as follows: (1) lead your opponent to his right front with a lifting pull. (2) use a lifting pull to lead your opponent to his right front, step to his left, take a fall, and throw him.

### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Pull your right hand to the back—of course withdraw your right foot—and using a lifting pull draw your opponent to his left front on his left foot. As you draw him out, raise him so that he loses his balance. (#2)
3. In an attempt to remain stable, he will bring his right foot forward and try to correct his position. (#3)

### The attack

1. At this moment, open your body to the left, step back on your left foot, and draw your opponent forward and well off balance to his right front outside. (#4)
2. As you bring your right foot slightly forward in a continuous flowing motion, turn your body to the left, fall back, and using both hands, throw your opponent to your left rear. (#5)

### Special hints

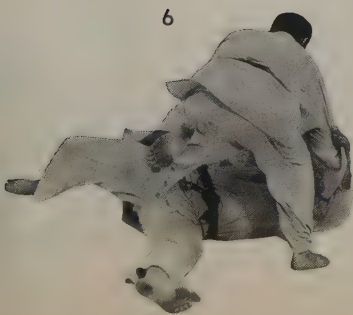
You are able to throw your opponent in this technique by forcing him well off balance and falling to the back. You can easily see that simply using the power of your arms alone will be inadequate to down him.

### Key points

1. Keep your left elbow in at your body as you pull in an arc with your left hand.
2. When you fall, tense the toes of your right foot, and stretch your right leg out. Put the little-toe side of your left foot and the back of your left shoulder on the floor for support, and open and bend your body back to the left. Thrust your abdomen forward.
3. Turn your head naturally in the direction in which you are throwing your opponent.
4. Once again, the throw is accomplished by unbalancing your opponent and falling yourself. If you fail to unbalance him sufficiently to his right front then fall, and attempt to make the throw with the power of your arms alone, your opponent will be in danger of injury when his right shoulder hits the floor.

### Defenses

1. Jump forward to the right on your right foot, and get away. (#6)
2. When you are pulled forward left, stoop, advance your left foot, and thrust your body into his so that the force of your thrust travels to his left rear.







## YOKO-GAKE (side hook)

### General gist

In this technique, once again in keeping with the nature of throws, force your opponent off balance to his right front, and when he advances his right foot, hook and sweep his right heel from the outside with your left foot. Taking a fall yourself to the left, down him.

### Preparatory moves

1. Stand together in the right natural position. (#1)
2. Force your opponent to take a big step to his left front on his left foot, by pulling your right hand and stepping back on your right foot. (#2)
3. Slacken the pull of your right hand, bend your right knee slightly, and put your right foot close to your opponent's left toes. Pull with your left hand.

### The attack

1. Keep your right elbow in at your side, and pull with your right hand with an upward lifting pull. (#3)
2. As you apply this lifting pull he will lose his balance to his right front, and his body will become as straight as a ramrod. (#3)
3. The instant this happens, sweep the sole of your left foot against the lower part of his right heel, and down him. (#4)

### Special hints

This technique boils down to applying a *harai-tsuri-komi-ashi* to your opponent's advanced foot and taking a fall yourself as you throw him.





2



3



4

### Key points

Pull with your left hand, as if you were returning your own left elbow to your body, so that your opponent does not strike his right shoulder as he falls.

### Defenses

1. Jump forward, and escape your opponent's technique.
2. Lower your hips, bend your right shoulder back, and stretch your left hand out.
3. When your opponent is about to go into the technique, push him forward with both hands. (#5)

### Alternate throws

Your opponent is in the right natural and you are in the left natural position. Take the opening of your opponent's left sleeve in your right hand from the outside and his right lapel in your left hand from under his right arm. As you bring your right foot around behind your left foot, pull with your right hand. Your opponent will naturally take a step to his left front on his left foot. If he did not respond this way but attempted to step back and pull you with him, he would have to lean his upper body backward. At that instant, down your opponent with a *kosoto-gari* with your left foot to his right foot. Your opponent will bring his left foot forward. At the instant when he is about to put it to the floor, take a fall—step in a little on your left foot first—and hooking your right heel against your opponent's left leg from the front; sweep him down. At this point, intensify the pull of your hands. (#6-9)

### Follow-up attacks

1. Grappling techniques (vol II)  
When your opponent is down move in from the top with one of the grappling techniques.
2. Some other such *yoko-sutemi-waza* as the *uki-waza* (p 116), the *sumi-otoshi* (p 48), or the *yoko-otoshi* (p 122).

### Counter attacks

1. Grappling techniques (vol II)  
Get away from your opponent's technique, and move in from the top for a grappling technique.
2. *Kosoto-gake* (p 100)  
Suddenly attack your opponent's supporting leg. For instance, if his left leg is supporting his weight, use a right *kosoto-gake* on it.



6



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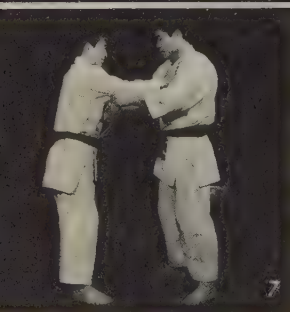




## YOKO-GURUMA (side whirl)

### General gist

Sometimes, when you have your arms around your opponent in an attempted *ura-nage*, he will try to get away by leaning over forward and preventing you from lifting him. When this happens, keeping your arms around him, put your right foot between his feet from the front, and as you fall throw him to the rear across your left shoulder.

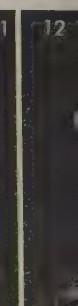
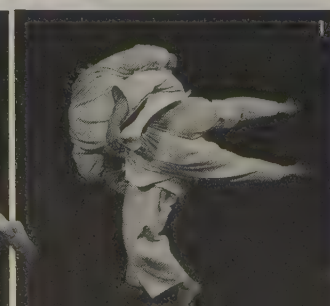


### Preparatory moves

1. Stand together with your opponent in the right natural position. (#1)
2. Your opponent has come in for a hip technique—perhaps the *hane-goshi*, *uchimata*, or *koshi-guruma*. (#2)
3. Step close to your opponent from behind on your left foot, and open your body to the right. Draw your right foot to the rear, and lower your hips to prevent his making a success of the technique he is trying. (#2)
4. As you do this, wrap your arms around your opponent as you would for the *ura-nage*. Lift him as for a throw. (#3)
5. He will immediately bend his body forward in an attempt to ruin your technique. (#3)

### The attack

1. Take advantage of his position, and as you bring your left foot close to his right foot, sliding the little toe side of it on the floor, put that foot between your opponent's feet from the front. (#4)
2. Slide your body around and into him. (#4)
3. At the same time, pull with your left hand, and push upward with your left hand. As you do this fall to your right. (#5)
4. Throw your opponent far over your left shoulder. (#6)





### Special hints

1. Do not relax the pull of your left hand.
2. When you put your right leg between his feet make sure that it goes in all the way to the base of your thigh, then slide your body around.

### Key points

You can also remain in your original position, leave your left leg where it is, and step in on your right foot straight in front of your opponent's legs.

### Defenses

When your opponent has his arms around your hips, twist your body to the left, and thrust both hands straight forward.

### Alternate throws

When your opponent has his arm wrapped around your neck or head from the side and you can neither lift him nor get away, wrap your left arm around his hips tightly, and pull him to your body. Keeping your right hand under your opponent's left elbow, watch for your chance. When you have an opening, slip your right leg between his legs from the front. Fall so that your body goes to the left rear.

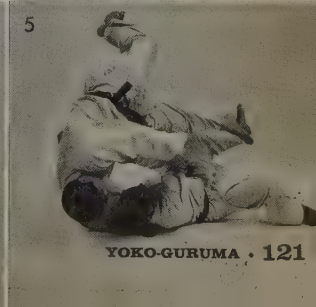
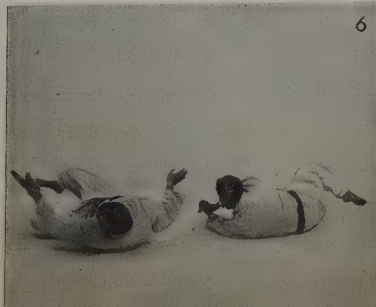
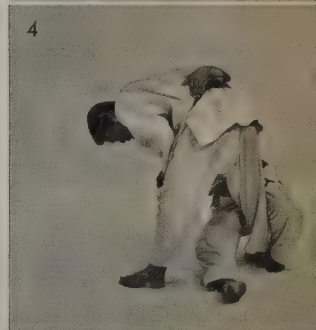
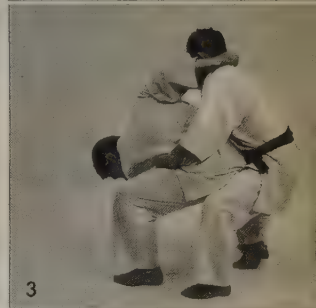
*Note:* This is a good self-defense technique. You can give your opponent a good throw because, though his head and shoulders are tensed, his hips and legs are not.

### Follow-up attacks

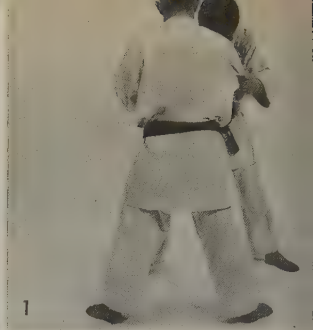
1. *Ura-nage* (p 112), *ushiro-goshi* (p 72), or *utsuri-goshi* (p 74). Move into the one of these techniques that best suits the positions you and your opponent are in. (#7-12)
2. *Okuri-eri-jime* (vol II)  
Clamp your opponent's legs from behind with both your legs, down him, and move into this or some other of the grappling techniques.

### Counter attacks

1. *Osoto-otoshi*  
Grab his right wrist in your left hand, and shift into an *osoto-otoshi*.
2. *Tani-otoshi* (p 124)  
Give your body a powerful twist to the right, pull your right leg out, and bring it around to a spot behind your opponent's left foot. Move into a *tani-otoshi*.
3. *Grappling techniques* (vol II)  
Get your opponent on the bottom, and immediately move into a grappling technique from above.







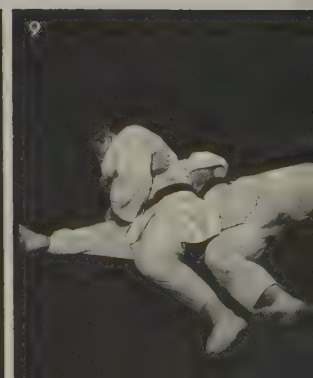
## YOKO-OTOSHI (side drop)

### General gist

Though the original *yoko-otoshi* calls for both you and your opponent to begin from a right self-defense position, we begin our version from the right natural position. First-force your opponent off balance to his right front, then begin to throw him with an *uki-waza*. He will try to avoid this by stepping to his right side on his right foot. At this point, immediately thrust your left foot to the outside of your opponent's right foot, force him off balance to his right side, fall, and throw him.

### The right moment

Your opponent is off balance to the side.

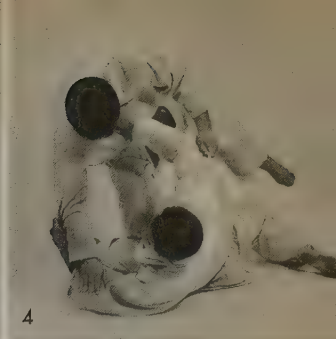




2



3



4

### Preparatory moves

1. Your opponent is standing with legs spread ready to resist you. You are both in the right natural position. (#1)
2. Lead your opponent to his right front, and force him off balance using the method described in the *uki-waza* (p116). (#2)
3. He will attempt to resist by stepping to his right side instead of to his right front. (#2)



5

### The attack

1. At the instant in which he is putting his right foot down on the floor to his right side, pivoting on your left foot, open your body to the left.
2. Slide your left foot in—toes to the outside and ankle to the inside—to a position where it can stop your opponent's advancing foot. (#3)
3. Fall to the left. (#3)
4. Pull your right hand down to your left hip. Your right hand must act in such a way as to assist your left hand. (#4)
5. Throw your opponent to your left side. (#5)

### Special hints

It is very important that you make your opponent move to his right side in a rhythmical continuous movement.

### Key points

Your right hand must push so as to help your left hand's pull to force your opponent off balance.

### Defenses

Jump forward on your right foot. (#6)

### Follow-up attacks

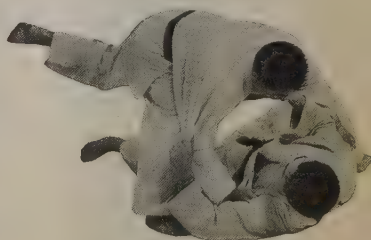
Grappling techniques (vol II)

Once you have downed your opponent, move in from above for one of the grappling techniques. (#7-9)

### Counter attacks

Pinning techniques (vol II)

Move in from above for one of the pinning techniques.



6



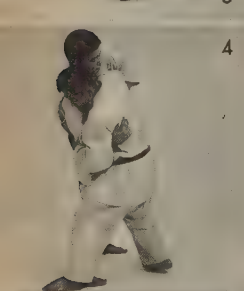
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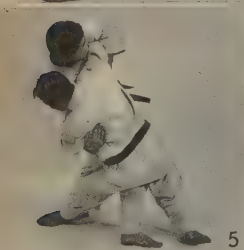
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5



6



## TANI-OTOSHI (valley drop)

### General gist

From the right self-defense position, force your opponent off balance to the rear, step in deep behind his legs with your left leg, fall to your left front, and throw him.

### The right moment

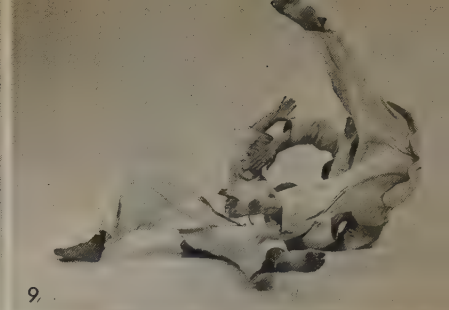
Your opponent has just put his weight on his heels.

### Preparatory moves

1. Stand together in the right self-defense position. (#1)
2. As you lift your opponent with your right hand, step back on your right foot, and make him step to his left front on his left foot. (#2)
3. Open your body to the left, draw your left leg back, pull your opponent to his right front on his right foot. (#3)
4. When he has put his foot to the floor, hold him firmly with both hands, and give the impression that you are going into a *yoko-otoshi*. (#4)
5. He will attempt to shift his position and avoid the *yoko-otoshi* by pulling back with both his hands and drawing his right foot back. (#4)

### The attack

1. He will then shift his weight from his right to his left foot. (#5)



2. When he does so, immediately force him off balance by pulling your left hand and swinging your right elbow up and around. (#5)
3. Slide your left foot into a position where the toes point out and your ankle is against your opponent's right heel. You must put this leg far enough into your opponent's position to reach his left foot. (#5)
4. Fall forward to the left, and throw your opponent so that he falls facing up. (#6)

#### Special hints

Anticipate your opponent's move, and bring your right foot slightly closer to your left foot. Be sure your left foot goes in as far as possible.

#### Key points

Pull with your left hand strong and straight down in the direction of your opponent's heel.

#### Defenses

Twist your body to the right, push your opponent with your left hand, and quickly pull your right leg out.

#### Alternate throws

Your opponent is in the right natural position, and you are in the left natural position. Lightly strike your opponent's advanced right foot with your left foot. When he shifts his weight from his right to his left foot, suddenly open both legs, take a quick fall to the left front, and pull straight down with your left hand. This will down your opponent. Be sure you stretch your left foot to a position where the back of your left heel touches the back of your opponent's heel. (#7-9)

#### Follow-up attacks

Pinning techniques (vol II)

Move into one of the pinning techniques immediately after you have downed your opponent.

#### Counter attacks

1. *Ouchi-gari* (p80)  
Twist your body to the right, and try an *ouchi-gari*. (#10-13)
2. *Kouchi-gari* (p94)  
Stretch your right leg out, and clip your opponent's right leg with a right *kouchi-gari*.







# appendix

## Training clothes

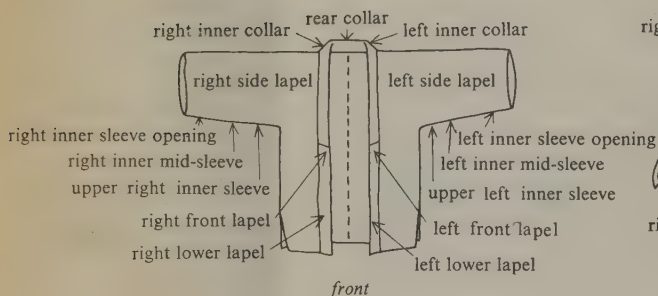
### The judo-gi

The judo training suit is made up of three pieces, the trousers, the jacket and the sash. The names of these parts are as you see them in the chart.

It is very important that you choose a *judo-gi* that fits your body perfectly.

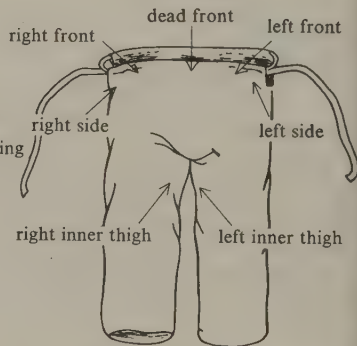
First put on the trousers, being careful not to make the frequent mistake of putting them on backwards. Tie the trouser cords firmly so that the knot is in front. Put on the jacket, and tie the sash securely, not too tight and not too loose. Once again, the knot must always be in the front because if it is in the back you could injure your back or hips when you are thrown. If in training or in a match your sash gets turned around so that the knot is behind, always be sure you return it to its front position.

jacket

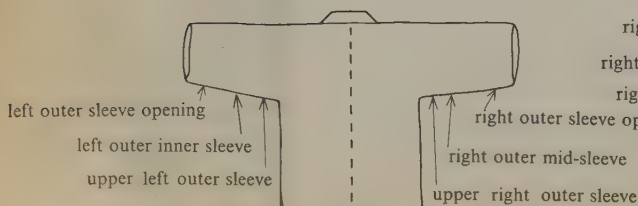
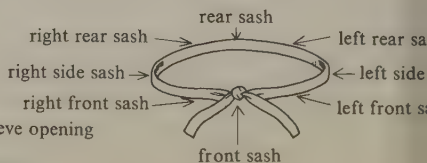


front

trousers



sash



back



**standing bow**

## **Courtesies**

We begin our judo training session and end it with a bow, the manifestation of our sincerity and of the respect we have for our opponent. We use two kinds of bow: the standing bow and the kneeling bow.

### **1. Standing bow**

Two lines of judo participants stand a few feet apart facing each other in proper erect posture. Bow from the waist till your body is inclined about 30 degrees. Your hands should slide naturally down your legs from the thighs to about the kneecap.

### **2. Kneeling bow**

The two lines of men kneel upright at a distance of a few feet apart. The best bows are those in which the feeling of both sides seem to match exactly and everyone's bow occurs at precisely the same moment. No matter how spirited or how tired you may be the bow must always be performed correctly, sincerely, and calmly. Another method of showing courtesy is to give the seat of eminence in the training hall to someone whose judo standing is higher than your own. The upper seats (*joza*) and lower seats (*shimoza*) should be determined by the training hall in question.

**kneeling bow**





## The three divisions of the techniques

Judo techniques fall into three main divisions, throwing techniques, grappling techniques, and body-blow techniques.

In general, the throwing techniques in which the aim is to prevent your opponent from throwing or downing you so that you can throw or down him, are made up of standing techniques (*tachi-waza*) and fall techniques (*sutemi-waza*). In the standing techniques we have the hand techniques, the hip techniques, and the foot techniques. In the fall techniques we have the rear falls and the side falls. Though in all of the standing techniques the joint use of the hands, hips, and feet, is most important, we take the name of the technique from the part of the body that is most conspicuous in the actual execution.

The fall techniques take their name from the fact that you deliberately fall yourself in throwing your opponent.

Lately a number of techniques using the name wrap-around (*maki-komi*) have appeared. These techniques in addition to the movement of the hips use mainly a twisting action in the upper body. This twist, which causes your opponent's body to wrap-around your own, gives them their name, it is conceivable that new wrap-around techniques could develop just as has been the case with the foot and hand techniques. From another viewpoint, however, we have some grounds for claiming that the wrap-around techniques are merely debased versions of the hand, foot, and hip techniques. Moreover, since there are fall-techniques that we might call wrap-arounds, I have decided to follow the older divisions and not include the wrap-arounds as a separate category.

The grappling techniques (*katame-waza*) are usually called *newaza* in Japanese, or techniques performed in a lying-down position. There are three types: the pinning techniques (*osae-waza*), in which you pin your opponent down, the strangle techniques (*shime-waza*) in which you get strangle holds on your opponent, and the joint techniques (*kansetsu-waza*) in which you seize one of your opponent's joints and bend it back. All of these are ways of controlling your opponent's freedom of movement. (See vol II)

In body-blow techniques you strike or thrust some vital area of your opponent's body to render him helpless. These techniques can cause great pain and sometimes death. They fall into two main categories: arm strikes (*ude-ate*) and leg strikes (*ashi-ate*). In the former you strike with some part of your arm, and in the latter with some part of your leg. There are also numerous subdivisions under these two main types.

Body-blow techniques are never used in free-style fighting or in matches. The only way for you to learn them is through judo formal exercises.

*Note:* Judo names fall into the following categories:

1. Names that describe the action: *osoto-gari* (big outside clip), *deashi-barai* (forward foot sweep), *ouchi-gari-gaeshi* (big inside clip reversal).
2. Names that employ the name of the part of the body used: *hiza-guruma* (knee whirl), *uchimata* (inner groin).
3. Names that indicate the direction in which you throw your opponent: *yoko-otoshi* (side drop), *sumi-otoshi* (corner drop).
4. Names that describe the shape the action takes: *tomoe-nage* (round throw; the *tomoe* is actually a comma-shaped symbol).
5. Names that describe the feeling of the technique: *yama-arashi* (mountain tempest), *tani-otoshi* (valley drop).

Most frequently judo technique names will use the content of one or two of these categories.





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